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TO THE
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Hogarth pinxt. *T. Cook sculpt.*

GULIELMUS HOGARTH.

Published by Longman Hurst. Rees & Orme March 1st 1809.

PROOF *Bishop Pearlee*

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THE

WORKS

OF

WILLIAM HOGARTH;

CONTAINING

ONE HUNDRED AND FIFTY-NINE

ENGRAVINGS,

BY MR. COOKE, AND MR. DAVENPORT,

WITH

DESCRIPTIONS,

IN WHICH ARE POINTED OUT

MANY BEAUTIES THAT HAVE HITHERTO ESCAPED NOTICE,

WITH

A COMMENT ON THEIR MORAL TENDENCY,

BY THE

REV. JOHN TRUSLER.

IN TWO VOLUMES.

VOL. I.

A NEW EDITION, REVISED AND CORRECTED.

LONDON:

PRINTED FOR J. SHARPE, KING-STREET, COVENT-GARDEN; R. GRIFFIN AND CO. GLASGOW;
AND SOLD BY ALL BOOKSELLERS IN THE KINGDOM.

1821.

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Plummer and Brewis, Printers, Love Lane, Eastcheap.

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THE LIFE OF HOGARTH.

WILLIAM HOGARTH is said to have been the descendant of a family originally from Kirby Thore, in Westmorland.

His grandfather was a plain yeoman, who possessed a small tenement in the vale of Bampton, a village about fifteen miles north of Kendal, in that county; and had three sons.

The eldest assisted his father in farming; and succeeded to his little freehold.

The second settled in Troutbeck, a village eight miles north west of Kendal, and was remarkable for his talent at provincial poetry.

Richard Hogarth, the third son, who was educated at St. Bee's, and had kept a school in the same county, appears to have been a man of some learning. He came early to London, where he resumed his original occupation of a School Master in Ship Court in the Old Bailey, and was occasionally employed as a corrector of the press.

Mr. Richard Hogarth married in London; and our artist, and his sisters, Mary and Anne, are believed to have been the only product of the marriage.

William Hogarth was born November 10, baptised November 28, 1697, in the parish of St. Bartholomew the Great, in London; to which parish, it is said in the Biographia Britannica, he was afterwards a benefactor.

The school of Hogarth's father, in 1712, was in the parish of St. Martin, Ludgate. In the register of that parish, therefore, the date of his death, it was natural to suppose, might be found; but that register has been searched to no purpose.

Hogarth seems to have received no other education than that of a mechanic, and his outset in life was unpropitious. Young Hogarth was bound apprentice to a silversmith (whose name was Gamble) of some eminence; by whom he was confined to that branch of the trade, which consists in engraving arms and cyphers upon the plate. While thus employed, he gradually acquired some knowledge of drawing; and, before his apprenticeship expired, he exhibited some talent for caricature. "He

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felt the impulse of genius, and that it directed him to painting, though little apprised at that time of the mode Nature had intended he should pursue."

The following circumstance gave the first indication of the talents with which Hogarth afterwards proved himself to be so liberally endowed.

During his apprenticeship, he set out one Sunday, with two or three companions, on an excursion to Highgate. The weather being hot, they went into a public-house; where they had not long been, before a quarrel arose between some persons in the same room. One of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, together with his agony from the wound (which had distorted his features into a most hideous grin), presented Hogarth with too laughable a subject to be overlooked. He drew out his pencil, and produced on the spot one of the most ludicrous figures that ever was seen. What made this piece the more valuable, was, that it exhibited an exact likeness of the man, with a portrait of his antagonist, and the figures, in caricature, of the principal persons gathered round him.

On the expiration of his apprenticeship, he entered into the academy in St. Martin's Lane, and studied drawing from the life: but in this his proficiency was inconsiderable; nor would he ever have surpassed *mediocrity* as a painter, if he had not penetrated through external form to character and manners. "It was character, passions, the soul, that his genius was given him to copy."

The engraving of arms and shop-bills seems to have been his first employment by which to obtain a decent livelihood. He was, however, soon engaged in decorating books, and furnished sets of plates for several publications of the time. An edition of *Hudibras* afforded him the first subject suited to his genius: yet he felt so much the shackles of other men's ideas, that he was less successful in this task than might have been expected. In the mean time, he had acquired the use of the brush, as well as of the pen and graver; and, possessing a singular facility in seizing a likeness, he acquired considerable employment as a portrait-painter. Shortly after his marriage, he informs us that he commenced painter of small conversation pieces, from twelve to fifteen inches in height; the novelty of which caused them to succeed for a few years. One of the earliest productions of this kind, which distinguished him as a painter, is supposed to have been a representation of Wanstead Assembly; the figures in it were drawn from the life, and without burlesque. The faces were said to bear great likenesses

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to the persons so drawn, and to be rather better coloured than some of his more finished performances. Grace, however, was no attribute of his pencil; and he was more disposed to aggravate, than to soften the harsh touches of nature.

A curious anecdote is recorded of our artist during the early part of his practice as a portrait-painter. A nobleman, who was uncommonly ugly and deformed, sat for his picture, which was executed in his happiest manner, and with singularly rigid fidelity. The peer, disgusted at this counterpart of his dear self, was not disposed very readily to pay for a reflector that would only insult him with his deformities. After some time had elapsed, and numerous unsuccessful applications had been made for payment, the painter resorted to an expedient, which he knew must alarm the nobleman's pride. He sent him the following card:—" Mr. Hogarth's dutiful respects to Lord ——, finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. Hogarth's pressing necessities for the money. If, therefore, his lordship does not send for it in three days, it will be disposed of, with the addition of a tail and some other appendages, to *Mr. Hare, the famous wild beast man;* Mr. H. having given that gentleman a conditional promise on his lordship's refusal." This intimation had its desired effect; the picture was paid for, and committed to the flames.

Hogarth's talents, however, for original comic design, gradually unfolded themselves, and various public occasions produced displays of his ludicrous powers.

In the year 1730, he clandestinely married the only daughter of Sir James Thornhill, the painter, who was not easily reconciled to her union with an obscure artist, as Hogarth then comparatively was. Shortly after, he commenced his first great series of moral paintings, "*The Harlot's Progress:*" some of these were, at Lady Thornhill's suggestion, designedly placed by Mrs. Hogarth in her father's way, in order to reconcile him to her marriage. Being informed by whom they were executed, Sir James observed, " The man who can produce such representations as these, can also maintain a wife without a portion." He soon after, however, relented, and became generous to the young couple, with whom he lived in great harmony until his death, which took place in 1733.

In 1733 his genius became conspicuously known. The third scene of the the *Harlot's Progress* introduced him to the notice of the great: at a

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Board of Treasury, (which was held a day or two after the appearance of that print), a copy of it was shown by one of the lords, as containing, among other excellencies, a striking likeness of Sir John Gonson, a celebrated magistrate of that day, well known for his rigour towards women of the town. From the Treasury each lord repaired to the print-shop for a copy of it: and Hogarth rose completely into fame.

Upwards of twelve hundred subscribers entered their names for the plates, which were copied and imitated on fan mounts, and in a variety of other forms; and a pantomime taken from them was represented at the theatre. This performance, together with several subsequent ones of a similar kind, have placed Hogarth in the rare class of original geniuses and inventors. He may be said to have created an entirely new species of painting, which may be termed the *moral comic;* and may be considered rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age, *living as they rise*—if general satire on vices,—and ridicule familiarised by strokes of nature, and heightened by wit,—and the whole animated by proper and just expressions of the passions,—be comedy, Hogarth composed comedies as much as Molière.

Soon after his marriage, Hogarth resided at South Lambeth; and being intimate with Mr. Tyers, the then spirited proprietor of Vauxhall Gardens, he contributed much to the improvement of those gardens; and first suggested the hint of embellishing them with paintings, some of which were the productions of his own comic pencil. Among the paintings were "The four parts of the Day," either by Hogarth, or after his designs.

Two years after the publication of his "Harlot's Progress," appeared the "*Rake's Progress,*" which Lord Orford remarks, (though perhaps superior,) had not so much success for want of notoriety: nor is the print of the Arrest equal in merit to the others." The curtain, however, was now drawn aside; and his genius stood displayed in its full lustre.

The Rake's Progress was followed by several works in series, *viz.* "Marriage a-la-Mode, Industry and Idleness, the Stages of Cruelty, and Election Prints." To these may be added, a great number of single comic pieces, all of which present a rich source of amusement:—Such as, "The March to Finchley, Modern Midnight Conversation, the Sleeping Congregation, the Gates of Calais, Gin Lane, Beer Street, Strolling Players in a Barn, the Lecture, Laughing Audience, Enraged Musician," &c. &c. which, being introduced and described in the subsequent part of this work, it

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would far exceed the limits, necessarily assigned to these brief memoirs, *here* minutely to characterise.

All the works of this original genius are, in fact, lectures of morality. They are satires of particular vices and follies, expressed with such strength of character, and such an accumulation of minute and appropriate circumstances, that they have all the truth of nature heightened by the attractions of wit and fancy. Nothing is without a meaning, but all either conspires to the great end, or forms an addition to the lively drama of human manners. His single pieces, however, are rather to be considered as studies, not perhaps for the professional artist, but for the searcher into life and manners, and for the votary of true humour and ridicule. No *furniture* of the kind can vie with Hogarth's prints, as a fund of inexhaustible amusement, yet conveying at the same time a fund of important morality.

Not contented, however, with the just reputation which he had acquired in his proper department, Hogarth attempted to shine in the highest branch of the art,—serious history-painting. "From a contempt," says Lord Orford, "of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble collectors, and from having never studied, indeed having seen, few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted (as is true) that time gives a mellowness to colours, and improves them, he not only denied the proposition, but maintained pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false: He went farther: he determined to rival the ancients, and unfortunately, chose one of the finest pictures in England as the object of his competition. This was the celebrated Sigismonda of Sir Luke Schaub, now in the possession of the Duke of Newcastle, said to be painted by Correggio, probably by Furino."—"It is impossible to see the picture," (continues his lordship,) "or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays, Hogarth at last produced *his* Sigismonda,—but no more like Sigismonda than I to Hercules."

Notwithstanding Hogarth professed to decry literature, he felt an inclination to communicate to the public his ideas on a topic connected with his art. His "Analysis of Beauty made its appearance in one volume quarto, in the year 1753. Its leading principle is, that beauty fundamentally consists in that union of uniformity which is found in the curve or waving line; and that round swelling figures are most pleasing to the eye.

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This principle he illustrates by many ingenious remarks and examples, and also by some plates characteristic of his genius.

In the year 1757, his brother-in-law, Mr. Thornhill, resigned his office of king's serjeant-painter in favour of Hogarth, who received his appointment on the 6th of June, and entered on his functions on the 16th of July, both in the same year. This place was re-granted to him by a warrant of our late gracious sovereign, which bears date the 30th October, 1761, with a salary of ten pounds per annum, payable quarterly.

This connection with the court probably induced Hogarth to deviate from the strict line of party neutrality which he had hitherto observed, and to engage against Mr. Wilkes and his friends, in a print published in September, 1762, entitled the *Times*. This publication provoked some severe strictures from Wilkes's pen, in a North Briton, (No. 17). Hogarth replied by a caricature of the writer: a rejoiner was put in by Churchill in an angry epistle to Hogarth; (not the brightest of his works;) and in which the severest strokes fell on a defect the painter had not caused, and could not amend, his age;—which, however, was neither remarkable nor decrepit. Much less had it impaired his talents, for, only six months before, he had produced one of his most capital works, a satirical print against the methodists. In revenge for this epistle, Hogarth caricatured Churchill, under the form of a canonical bear, with a club and a pot of porter.

During this period of warfare, (so virulent and disgraceful to all the parties,) Hogarth's health visibly declined. In 1762, he complained of an internal pain, the continuance of which produced a general decay of the system, that proved incurable; and on the 25th of October, 1764, (having been previously conveyed in a very weak and languid state from Chiswick to Leicester Fields) he died suddenly of an aneurysm in his chest, in the 67th or 68th year of his age. His remains were interred at Chiswick, beneath a plain but neat mausoleum, with the following elegant inscription by his friend Garrick:—

"Farewell, great painter of mankind,
Who reach'd the noblest point of art;
Whose pictured morals charm the mind,
And through the eye correct the heart.
If genius fire thee, reader, stay;
If nature touch thee, drop a tear:
If neither move thee, turn away,
For Hogarth's honour'd dust lies here."

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HOGARTH'S WORKS.

INDUSTRY AND IDLENESS.

AS our future welfare depends, in a great measure, on our own conduct in the outset of life; and as we derive our best expectations of success from our own attention and exertion; it may, with propriety, be asserted, that the good or ill-fortune of mankind, is chiefly attributable to their own early DILIGENCE or SLOTH; either of which, becomes, through habit in the early part of life, both familiar and natural. This Mr. HOGARTH has made appear in the following history of the Two APPRENTICES, by representing a series of such scenes as naturally result from a course of *Industry* or *Idleness;* and, which he has illustrated with such texts of Scripture as teach us their analogy with holy writ. Now, as example is far more convincing and persuasive than precept, these prints are, undoubtedly, an excellent lesson to such young men as are brought up to business, by laying before them the inevitable destruction that awaits the slothful, and the reward that generally attends the diligent; both appropriately exemplified in the conduct of these two fellow-'prentices; where the one, by taking good courses, and pursuing those purposes for which he was put apprentice, becomes a valuable man, and an ornament to his country; the other, by giving way to idleness, naturally falls into poverty, and ends fatally, as shewn in the last of these instructive prints.

In the chamber of the City of London, where apprentices are bound and enrolled, the twelve prints of this series are introduced, and, with great propriety, ornament the room.

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PLATE I.

THE FELLOW-'PRENTICES AT THEIR LOOMS.

"The drunkard shall come to poverty, and drowsiness shall clothe a man with rags." *Proverbs, Chap.* xxiii. *Verse* 21.
" The hand of the diligent maketh rich." *Proverbs, Chap.* x. *Verse* 4.

THE first print presents us with a noble and striking contrast in two apprentices at the looms of their master, a silk weaver of Spitalfields: in the one we observe a serene and open countenance, the distinguishing mark of innocence; and in the other a sullen, down-cast look, the index of a corrupt mind and vicious heart. The industrious youth is diligently employed at his work, and his thoughts taken up with the business he is upon. His book, called, the *'Prentice's Guide*, supposed to be given him for instruction, lies open beside him, as if perused with care and attention. The employment of the day seems his constant study; and the interest of his master his continual regard. We are given to understand, also, by the ballads, of the *London* 'Prentice, *Whittington* the Mayor, &c. that hang behind him, that he lays out his pence on things that may improve his mind, and enlighten his understanding. On the contrary, his fellow-'prentice, with worn-out coat and uncombed hair, overpowered with beer, indicated by the half-gallon pot before him, is fallen asleep; and from the shuttle becoming the plaything of the wanton kitten, we learn how he slumbers on, inattentive alike to his own and his master's interest. The ballad of *Moll Flanders*, on the wall behind him, shews that the bent of his mind is towards that which is bad; and his book of instructions lying torn and defaced upon the ground, manifests how regardless he is of any thing tending to his future welfare. His master's entering the room with angry countenance, and uplifted cane, shews that his indolence and sloth are visited with present chastisement; while a pair of fetters, a cat-o'-nine-tails and a halter, are emblematical of what he may expect in future; whereas on the other side, the golden chain, the sword and mace, are introduced to shew that preferment and honour are the rewards of diligence and industry.

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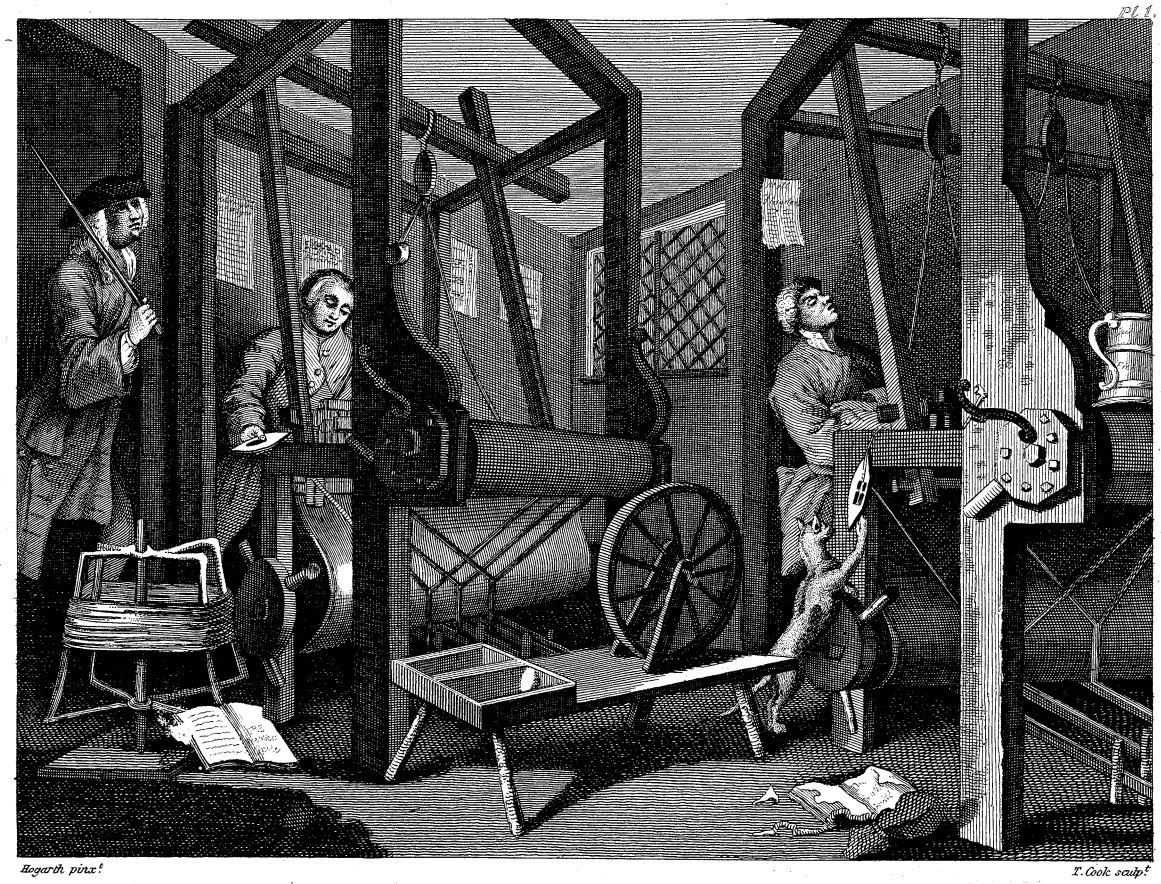
Pl. 1.



Hogarth pinx.t

T. Cook sculp.t

INDUSTRY AND IDLENESS.

Published by Longman, Hurst, Rees, & Orme, March 2d 1807.

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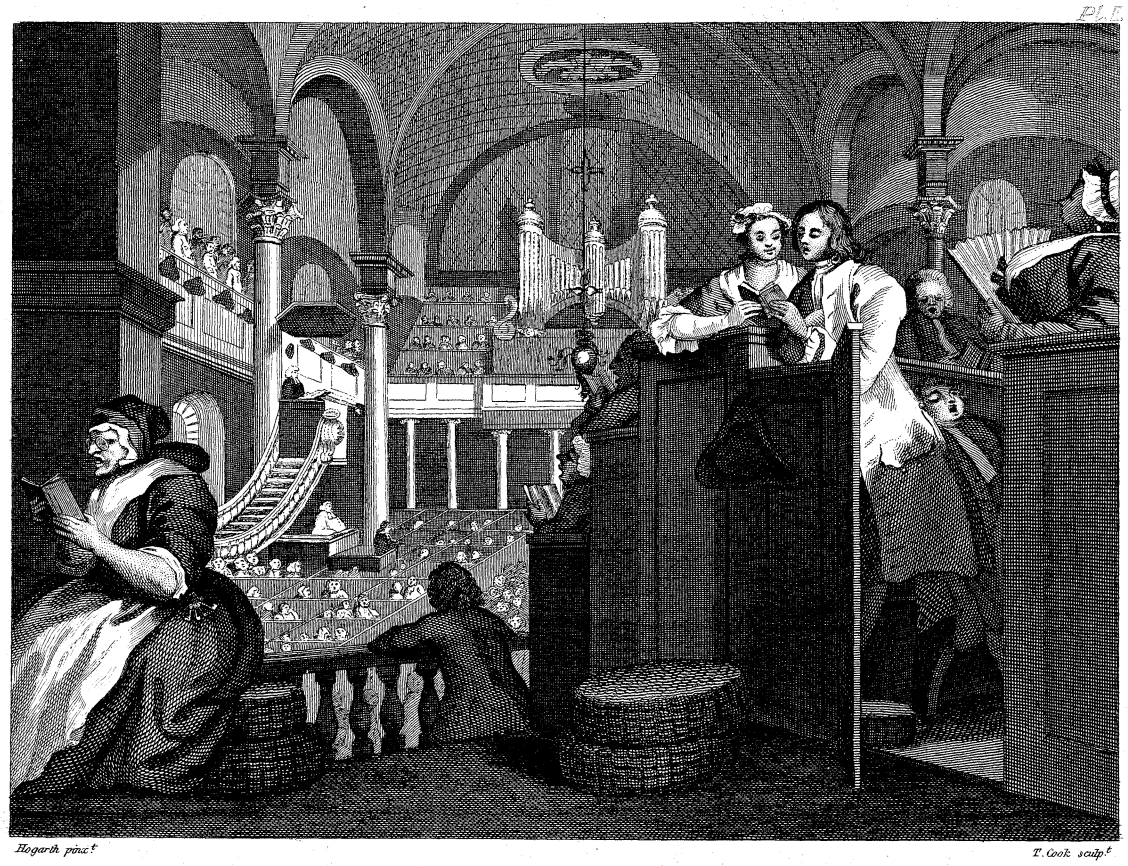
Pl. I.



Hogarth pinxt. *T. Cook sculpt.*

INDUSTRY AND IDLENESS.

Published by Longman, Hurst, Rees & Orme, May 2.st 1807.

PROOF *Bishop. Printer*

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PLATE II.

THE INDUSTRIOUS 'PRENTICE PERFORMING THE DUTY OF A CHRISTIAN.

" O how I love thy law; it is my meditation all the day. *Psalm.* cxix. *Verse* 97.

AS the very best of our services are ineffectual, with respect to the end proposed, unless attended with the blessing of heaven, this plate represents to us, the industrious young man performing the duty of a Christian, in the service of his God; by which we are taught, that an attention to our *eternal* welfare should be a great part of our concern, and go hand in hand with our *temporal;* in opposition to the general practice of mankind, who vainly think, that to eat, drink, dress and live, is the *summum bonum*, or chief good on which our thoughts should be constantly employed. We see him, here, attending the public service, in a devout and becoming manner; (joining in that particular part of it, psalm singing, which is too often neglected by those who are even constant attendants on divine worship) not in a lazy, indolent posture, sitting or lounging, as is frequently the custom; but standing up, as a mark of sacred respect to that God whose praises he is chaunting; and, as a proof that his devotion is not only outward, the calmness and serenity of his countenance sufficiently indicate an inward purity, and that his gestures are the immediate result of a fervent heart; a bright example of piety, and a lively contrast to the man asleep beside him: whose conduct shews us how often people are induced to be present on these solemn occasions, merely through fashion, and that they may not pass for heathens, without the least regard to their spiritual interest; choosing, rather to sleep away their salvation, than to sit out, as they profanely call it, the dull and tedious service of the church. Surely those persons who make a convenience of public worship, as is the case with many, must imagine the clergy are appointed by the parish to amuse its inhabitants in an idle hour, which they are not permitted to employ in their respective occupations, or they would not pay so little

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regard to what they hear. His giving a person near him (who is supposed to be his master's daughter) a sight of his book, tells us that he cares not for himself alone, but that while he serves his own soul, he is not unmindful of his neighbour's. By the hassocks turned without the pew, except one beneath his feet, we learn that while others, carelessly, or inattentively, sit or loll through the petitionary part of the service, he performs it on his knees, intensely adoring the God on whom he rests his confidence, and, as an humble supplicant at the throne of heaven for mercy. The trussed-up figure of the preposterous woman behind him, intimates, that after the manner of many others, she is as much swoln with pride, as corpulency; that she thinks herself of the greatest consequence, which she endeavours to make known, (church being the usual place for such exhibitions) by rivalling her friends in the number of ribbands at her breast, and in the enormous size of her fan; things full as expressive as the most valuable jewels, being the most costly ornaments within the reach of her pocket. The other figure, that of the pew-opener on the left, denotes the decent behaviour of the devout worshipper; though age and infirmities prevent her from rising, still she is intent on the solemn office, and pays her adoration to the utmost of her power. Upon the whole, we learn from the general tenor of the piece before us, that our well-being in *this* life, as well as the *next*, depends upon a conscientious and diligent regard to the duties of a Christian.

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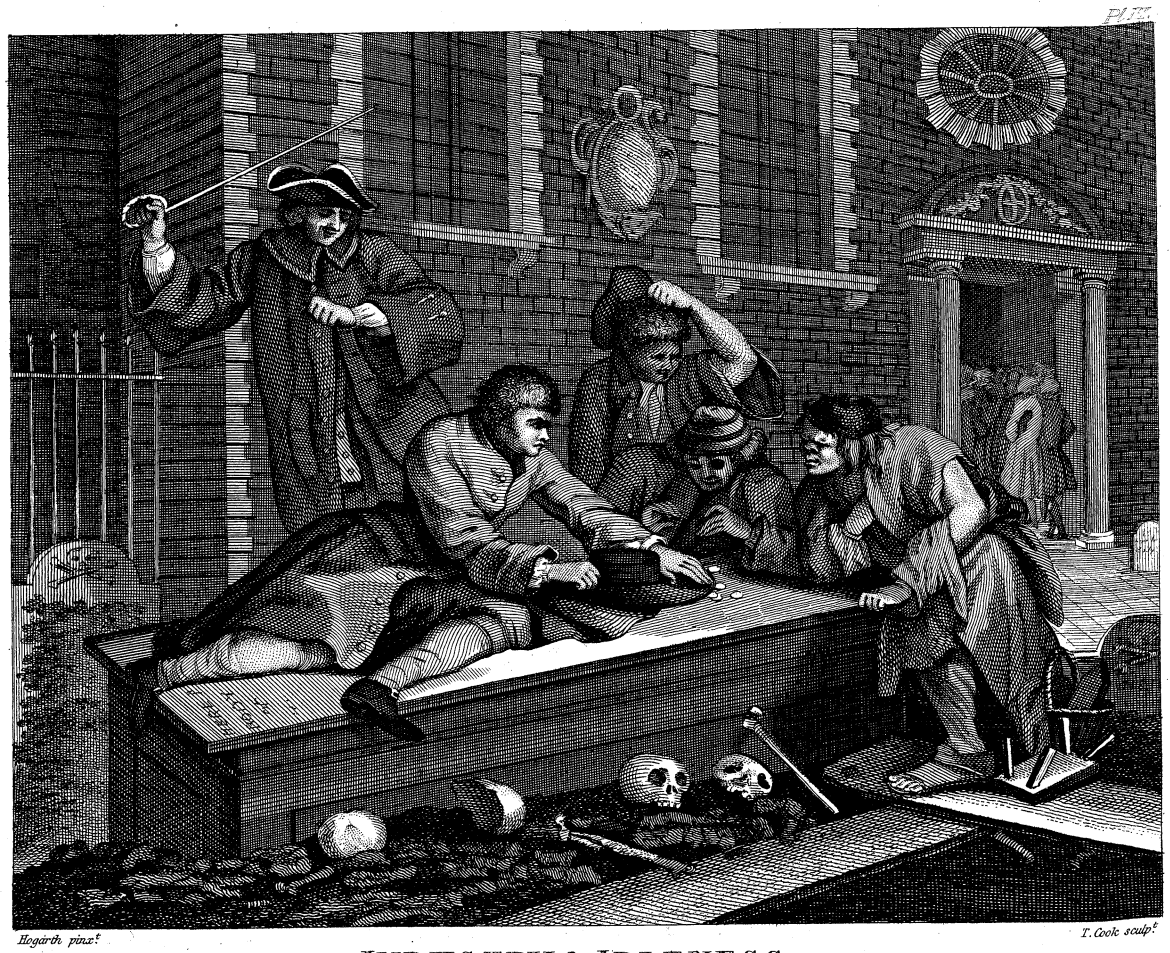
Pl. IX.



Hogarth pinx.t *T. Cook sculp.t*

INDUSTRY & IDLENESS.

Published by Longman, Hurst, Rees, & Orme, July 1.1807.

PROOF Bishop, Printer

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PLATE III.

THE IDLE 'PRENTICE AT PLAY IN THE CHURCH YARD DURING DIVINE SERVICE.

"Judgments are prepared for scorners, and stripes for the back of fools." *Proverbs, Chap.* xix. *Verse* 29.

AS a contrast to the preceding plate, of the industrious young man performing the duties of a Christian, is this, representing the idle 'prentice at play in the church-yard during divine service. As an observance of religion is allowed to be the foundation of virtue, so a neglect of religious duties has ever been acknowledged the forerunner of every wickedness; the confession of malefactors at the place of execution being a melancholy confirmation of this truth. Here we see *him*, while *others* are intent on the holy service, transgressing the laws both of God and man, gambling on a tomb-stone with the off-scouring of the people, the meanest of the human species, shoe-blacks, chimney-sweepers, &c. for none but such would deign to be his companions. Their amusement seems to be the favourite old English game of *hustle-cap*, and our idle and unprincipled youth is endeavouring to cheat, by concealing some of the half-pence under the broad brim of his hat. This is perceived by the shoe-black, and warmly resented by the fellow with the black patch over his eye, who loudly insists on the hat's being fairly removed. The eager anxiety which marks these mean gamblers, is equal to that of two peers playing for an estate. The latter could not have more solicitude for the turn of a die which was to determine who was the proprietor of ten thousand acres, than is displayed in the countenance of young Idle. Indeed, so callous is his heart, so wilfully blind is he to every thing tending to his future welfare, that the tombs, those standing monuments of mortality, cannot move him: even the new-dug grave, the sculls and bones, those lively and awakening monitors, cannot rouse him from his sinful lethargy, open his eyes, or pierce his heart with the least reflection. So hardened is he with vice, and so intent on the pursuit of his evil course. The hand of the boy, employed upon his head

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and that of the shoe-black, in his bosom, are expressive of filth and vermin; and shew that he is within a step of being overspread with the beggarly contagion. His obstinate continuance in his course, until awakened by the blows of the watchful beadle, point out to us, that "*stripes are prepared for the backs of fools;*" that disgrace and infamy are the natural attendants of the slothful and the scorner; and that, there are but little hopes of his alteration, until he is over-taken in his iniquity, by the avenging hand of Omnipotence, and feels with horror and amazement, the unexpected and inevitable approach of death. Thus do the obstinate and incorrigible shut their ears against the alarming calls of Providence, and sin away even the possibility of salvation.

The figures in this print are admirably grouped, and the countenances of the gamblers and beadle strikingly characteristic.

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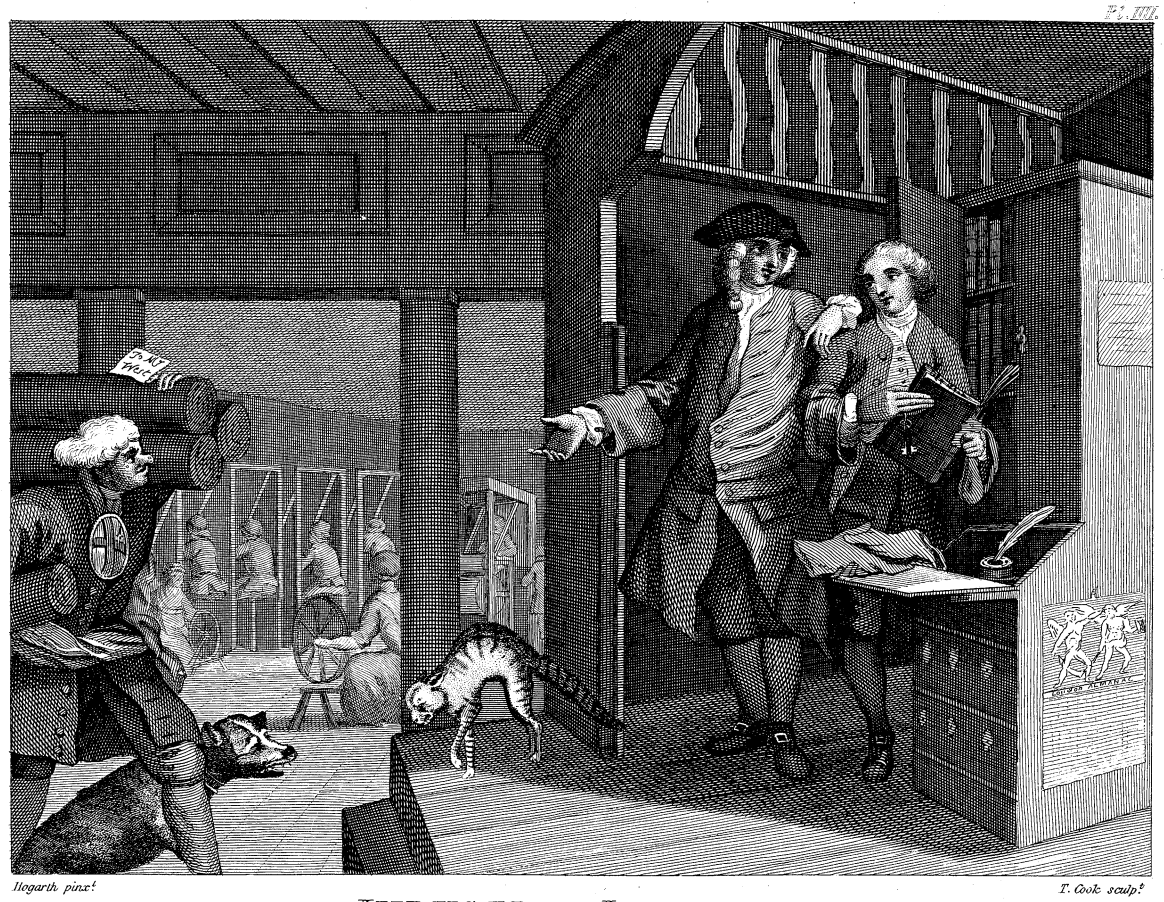

Hogarth pinxt. T. Cook sculpt.

INDUSTRY & IDLENESS.

Published by Longman, Hurst, Rees, & Orme, July 2. 1807.

PROOF — Bishop Printer

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PLATE IV.

THE INDUSTRIOUS 'PRENTICE A FAVOURITE, AND INTRUSTED BY HIS MASTER.

"Well done thou good and faithful servant; thou hast been faithful over a few things, I will make thee ruler over many things." *Matthew, Chap.* xxv. *Verse* 21.

THE industrious apprentice, by a discreet and steady conduct, attracts the notice of his master, and becomes a favourite: accordingly, we behold him here (exquisitely continued from the first and second prints) in the counting-house (with a distant view of the looms, and of the quilsters, winding quills for the shuttles, from whence he was removed) entrusted with the books, receiving and giving orders, (the general reward of honesty, care and diligence) as appears from the delivery of some stuffs by a city-porter, from *Blackwell-Hall.* By the keys in one hand, and the bag in the other, we are shewn that he has behaved himself with so much prudence and discretion, and given such proofs of fidelity, as to become the keeper of untold gold: the greatest mark of confidence he could be favoured with. The integrity of his heart, is visible in his face. The modesty and tranquillity of his countenance, tell us, that though the great trust reposed in him is an addition to his happiness, yet, that he discharges his duty with such becoming diffidence and care, as not to betray any of that pride which attends so great a promotion. The familiar position of his master, leaning on his shoulder, is a further proof of his esteem, declaring, that he dwells, as it were, in his bosom, and possesses the utmost share of his affection; circumstances that must sweeten even a state of servitude, and make a pleasant and lasting impression on the mind. The head-piece to the London Almanack, representing Industry taking Time by the fore-lock, is not the least of the beauties in this plate, as it intimates the danger of delay, and advises us to make the best use of time, whilst we have it in our power; nor will the position of the gloves, on the flap of the escritoire, be unobserved by a curious examiner, being expressive of that union that subsists between an indulgent master and an industrious apprentice.

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INDUSTRY AND IDLENESS.

The strong-beer nose, and pimpled face of the porter, (though they have no connection with the moral of the piece) are a fine caractura, and shew that our author let slip no opportunity of ridiculing the vices and follies of the age, and particularly here, in laying before us the strange infatuation of this class of people, who, because a good deal of labour requires some extraordinary refreshment, will even drink to the deprivation of their reason, and the destruction of their health. The surly mastiff, keeping close to his master, and quarrelling with the house-cat for admittance, though introduced to fill up the piece, represents the faithfulness of these animals, in general; and is no mean emblem of the honesty and fidelity of the porter, and of that universal harmony that dwells within this house.

In this print, neither the cat, dog, nor the porter, are well drawn, nor is much regard paid to perspective; but the general design is carried on by such easy and natural gradations, and the consequent success of an attentive conduct, displayed in colours so plain and perspicuous, that these little errors in execution will readily be overlooked.

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Pl. V.

Hogarth pinxt. T. Cook sculpt.

INDUSTRY AND IDLENESS.

Published by Longman, Hurst, Rees, & Orme, Sept.r 1.st 1807.

Bishop Printer

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PLATE V.

THE IDLE 'PRENTICE TURNED AWAY AND SENT TO SEA.

"A foolish son is the heaviness of his mother." *Proverbs, Chap.* x. *Verse* 1.

CORRUPTED by sloth and contaminated by evil company, the idle apprentice, having tired the patience of his master, is sent to sea, in the hope that the being removed from the vices of the town, and the influence of his wicked companions, joined with the hardships and perils of a sea-faring life, might effect that reformation of which his friends despaired while he continued on shore. See him then in the ship's boat, accompanied by his afflicted mother, making towards the vessel in which he is to embark. The disposition of the different figures in the boat, and the expression of their countenances, tell us plainly, that his evil pursuits and incorrigible wickedness are the subjects of their discourse. The waterman significantly directs his attention to a figure on a gibbet, as emblematical of his future fate, should he not turn from the evil of his ways; and the boy shews him a cat-o'-nine-tails, expressive of the discipline that awaits him on board of ship; these admonitions, however, he notices only by the application of his fingers to his forehead, in the form of horns, jestingly telling them to look at *Cuckold's Point*, which they have just past; he then throws his indentures into the water with an air of contempt, that proves how little he is affected by his present condition, and how little he regards the persuasions and tears of a fond mother, whose heart seems ready to burst with grief at the fate of her darling son, and perhaps her only stay; for her dress seems to intimate that she is a widow Well then might Solomon say, that, "*a foolish son is the heaviness of his mother;*" for we here behold her who had often rejoiced in the prospect of her child being a prop to her in the decline of life, lamenting his depravity, and anticipating with horror the termination of his evil course. One would naturally imagine, from the common course of things, that this scene would have awakened his reflection, and been the means of softening the ruggedness of his disposition,---that some tender ideas would have crossed his mind

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and melted the obduracy of his heart; but, he continues hardened and callous to every admonition.

The group of figures, composing this print, has been copied by the ingenious Lavater; with whose appropriate remarks we conclude our present description. "Observe, (says this great analyst of the human countenance,) in the annexed group, that unnatural wretch, with the infernal visage, insulting his supplicating mother; the predominant character on the three other villain-faces, though all disfigured by effrontery, is cunning and ironical malignity. Every face is a seal with this truth engraved on it; '*Nothing makes a man so ugly as vice; nothing renders the countenance so hideous as villainy.*'"

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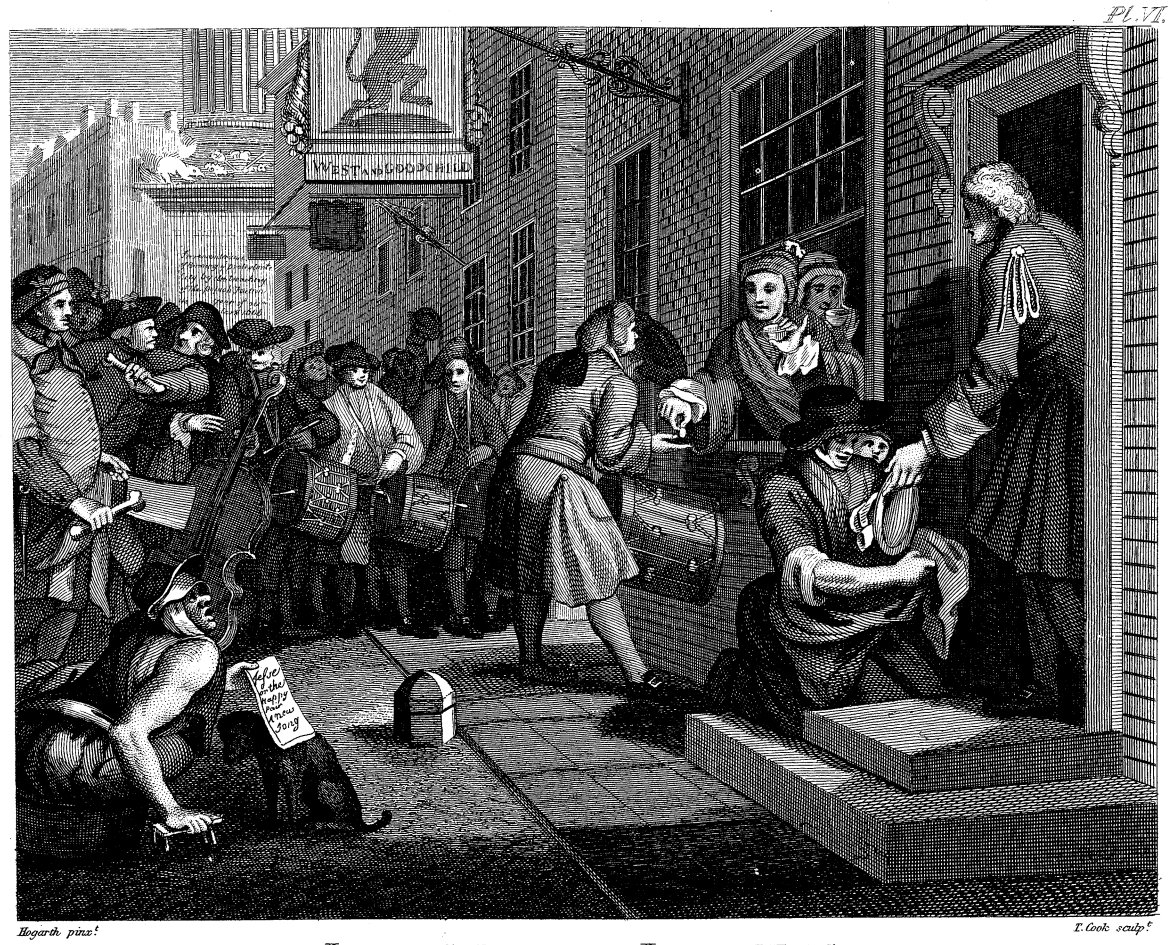

Hogarth pinx.t — T. Cook sculp.t

INDUSTRY AND IDLENESS.

Published by Longman, Hurst, Rees, & Orme, Sept.r 1.st 1807.

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PLATE VI.

THE INDUSTRIOUS 'PRENTICE OUT OF HIS TIME, AND MARRIED TO HIS MASTER'S DAUGHTER.

"The virtuous woman is a crown to her husband." *Proverbs, Chap.* xii. *Verse* 4.

WE now return with pleasure to the industrious youth, increasing in happiness, and as a reward for his diligence, taken into partnership by his master (evident from the joint names upon the sign) and married to his daughter; the subject of this plate being finely continued from the second and fourth. By the young man's appearing in his cap and gown at breakfast, in company with his amiable spouse, we are to suppose it morning; and by the congratulations of the mob, (gathered in great numbers, by the report of his benevolence and generosity,) the morning after marriage. Even in this hour of hilarity, in this feast and riot of the senses, he is not inattentive to the distresses of others, nor deaf to the voice of humanity. The natural feelings of his heart, and his desire that others should in some measure partake of his felicity, are visible from the servant's distributing by his desire to the necessitous, and giving to the master drummer gold to gladden the hearts of his comrades. In this group of figures the true spirit of this nation is exquisitely described, in the earnestness with which one of the butchers, standing with his marrow-bone and cleaver, observes the fortunate receiver for the drums; and in the anger expressed in the countenance of his fellow, who is elbowing out of the first rank the ruffled French performer on the base-viol, demanding that precedence the English have always enjoyed. The cripple on the left of this was intended for a well-known beggar, called *Philip-in-the-tub*, (from his being reduced to this shift we see in order to supply his unhappy loss of limbs) who in the principal towns of Ireland and the Seven-Provinces, as well as those in Great Britain, was a constant attendant at all weddings, as an epithalamist. He is supposed to be here bawling out the old song of *Jesse, or the Happy Pair*. But whilst our attention is drawn to the moral history of the piece,

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we must not forget the other design of the painter, that of exhibiting to view the extravagance of custom in the assembling of so great a number of drummers, fifers, butchers, &c. who, because in former days the weddings of those who were respected by the parish, were usually celebrated with instruments of joy, (the public congratulations of their poorer neighbours) do now on similar occasions gather round the house, not out of any regard to the persons whose marriage they attend, but merely through a view of obtaining money; and though, perhaps, this practice might in some respect be justifiable, yet, when grown to extortion (the common case in latter days) it is criminal, and deserves the watchful care of magistracy and the interposition of the law; for to so great a pitch of insolence are these wretches arrived, that if their extravagant demand is not complied with, from sounds of congratulation they proceed to those of insult; and from being, as formerly, instruments and marks of respect, they are now become a general nuisance. Such is the pernicious prevalence of some customs supported and encouraged by the ill-judged liberality of the public!

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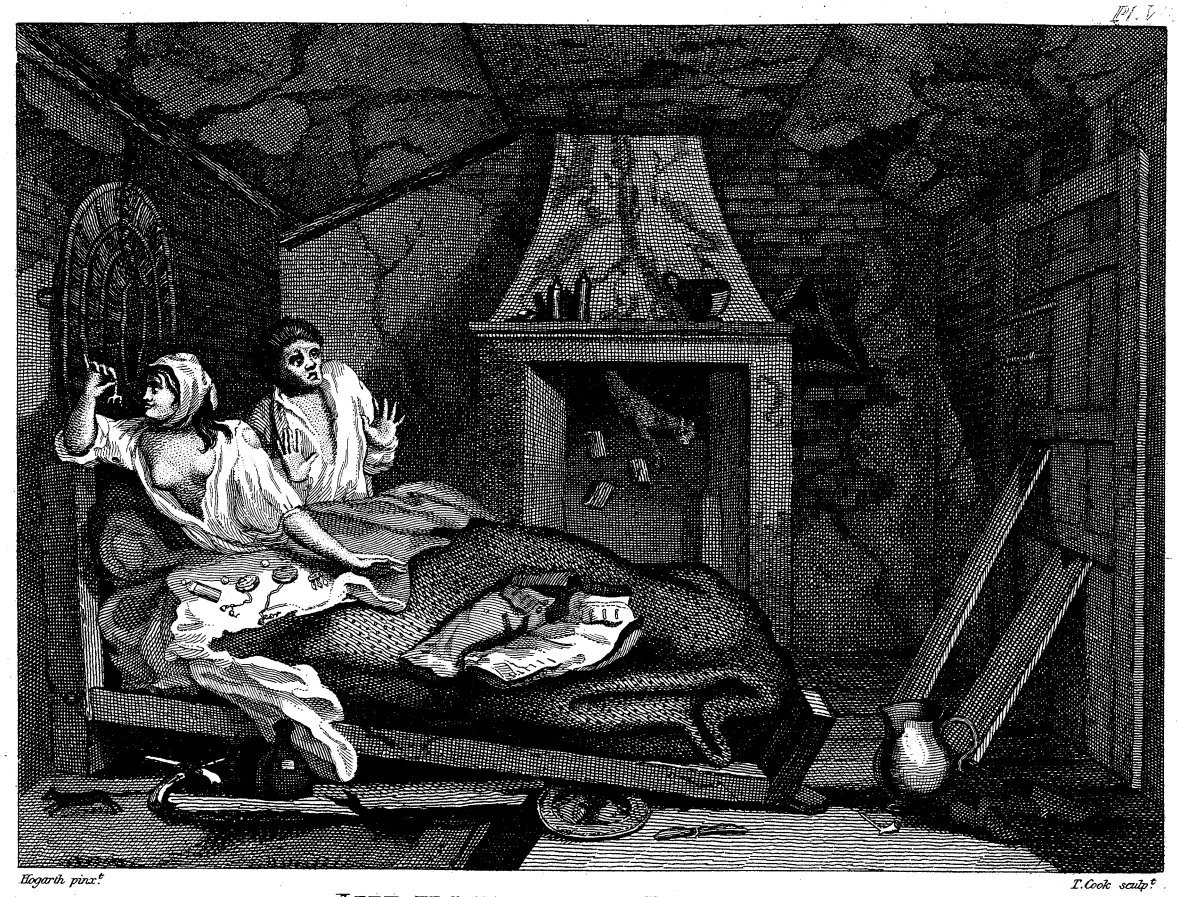
Pl. I.



Hogarth pinxt. T. Cook sculpt.

INDUSTRY AND IDLENESS.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1.st 1807.

PROOF . Bishop Printer

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PLATE VII.

THE IDLE 'PRENTICE RETURNED FROM SEA, AND IN A GARRET WITH A COMMON PROSTITUTE.

"The sound of a shaken leaf shall chase him." *Leviticus, Chap.* xxvi. *Verse* 6.

THE idle apprentice, as appears by this print, is advancing with rapid strides towards his fate. We are to suppose him returned from sea after a long voyage; and to have met with such correction abroad for his obstinacy, during his absence from England, that though it was found insufficient to alter his disposition, yet it determined him to pursue some other way of life; and what he entered on is here but too evident (from the pistols by the bed-side, and the trinkets his companion is examining, in order to strip him of) to be that of the highway. He is represented in a garret, with a common prostitute, the partaker of his infamy, awaking, after a night spent in robbery and plunder, from one of those broken slumbers which are ever the consequences of a life of dishonesty and debauchery. Though the designs of providence are visible in every thing, yet they are never more conspicuous than in this; that whatever these unhappy wretches possess by wicked and illegal means, they seldom comfortably enjoy. In this scene we have one of the finest pictures imaginable of the horrors of a guilty conscience. Though the door is fastened in the strongest manner with a lock and two bolts, and with the addition of some planks from the flooring, so as to make his retreat as secure as possible; though he has attempted to drive away thought by the powerful effects of spirituous liquors, plain from the glass and bottle upon the floor, still he is not able to brave out his guilt, or steel his breast against reflection. Behold him roused by the accidental circumstance of a cat's coming down the chimney, and the falling of a few bricks, which he believes to be the noise of his pursuers! Observe his starting up in bed, and all the tortures of his mind imprinted in his face! He first stiffens into stone, then all his nerves and muscles relax, a cold sweat seizes him, his

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hair stands on end, his teeth chatter, and dismay and horror stalk before his eyes. How different is the countenance of his wretched bed-fellow! in whom unconcern and indifference to every thing but the plunder are plainly apparent. She is looking at an ear-ring, which, with two watches, an etwee, and a couple of rings, are spread upon the bed, as part of last night's plunder. The phials on the mantle-piece shew that sickness and disease are ever attendant on prostitution; and the beggarly appearance of the room, its wretched furniture, the hole by way of window, (by the light of which she is examining her valuable acquisition, and against which she had hung her old hoop-petticoat in order to keep out the cold) and the rat's running across the floor, are just and sufficient indications that misery and want are the constant companions of a guilty life.

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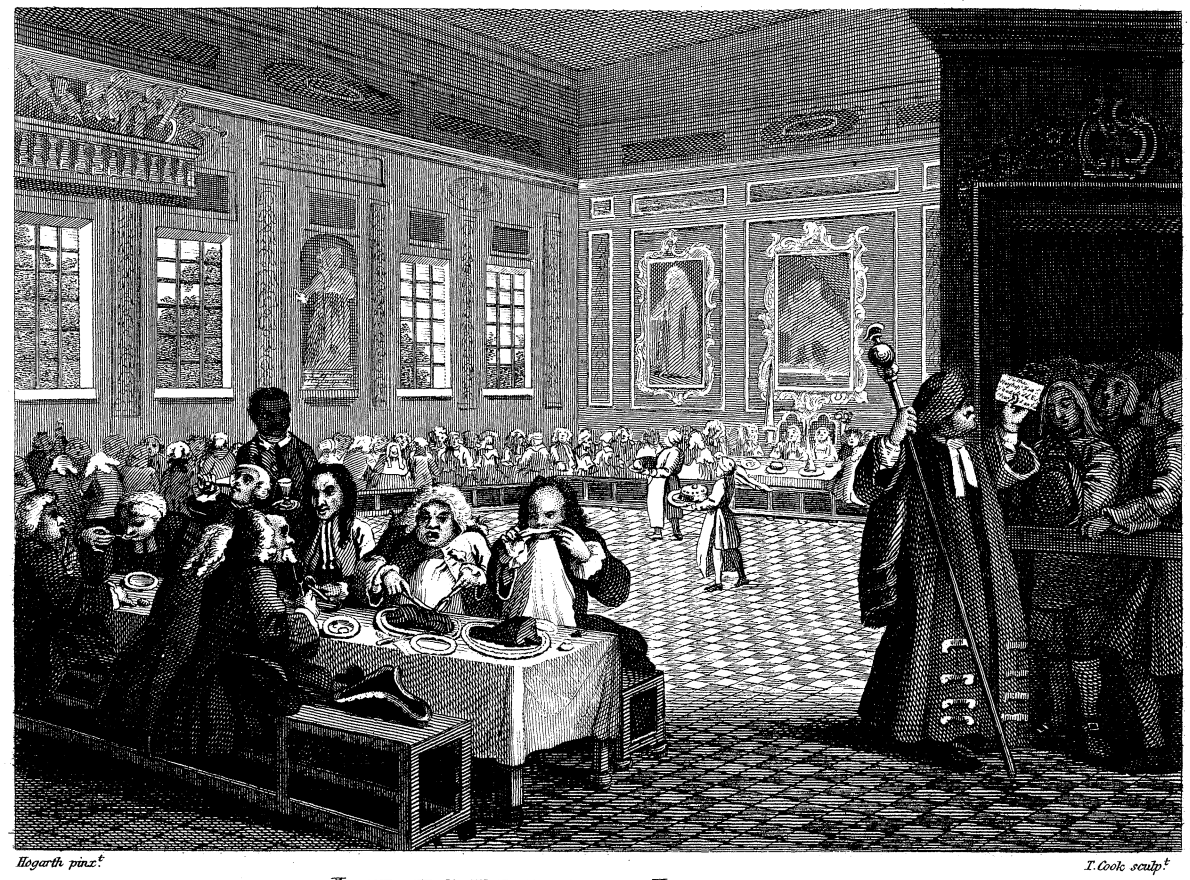

Hogarth pinx.t *T. Cook sculp.t*

INDUSTRY AND IDLENESS.

Published by Longman. Hurst, Rees. & Orme, Jan.y 1.st 1809.

Bishop Princes

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PLATE VIII.

THE INDUSTRIOUS 'PRENTICE GROWN RICH, AND SHERIFF OF LONDON.

"With all thy gettings, get understanding. Exalt her and she shall promote thee; she shall bring thee honour, when thou dost embrace her." *Proverbs, Chap.* iv. *Verses* 7 *and* 8.

THE progress of virtue and vice, together with their respective rewards and punishments, have hitherto kept pace with each other; we have seen the slothful apprentice, the obstinate, the drunken, the abandoned Idle, in the several stages of his life, running the race of lewdness and infamy; we have traced him through the various scenes of his folly, and find him at last so harrassed and tormented with the apprehensions of his guilt, that even the "*sound of a shaken leaf*" can terrify him, and render him a burthen to himself; while his fellow-'prentice, the industrious and honest Goodchild, having trod the paths of innocence and virtue, is happy in the possession of an amiable bride, meets with the respect of all who know him; loves and is beloved by every neighbour. This print is a farther illustration of the happiness that attends on diligence and industry. We now find his conscientious discharge of the duties of a tradesman, his punctuality and other distinguished qualifications, have recommended him to the notice of the chief magistrate, as a proper person to serve the honourable office of Sheriff of the opulent city of London; in which exalted situation he is now represented as dining with the different companies at Guildhall.

Mr. Hogarth has here, as in most of his pieces, given us a most exquisite proof of his unequalled humour, by introducing a few remarkable characters in their superior excellence of guttling and guzzling; in which *noble* and *elevated* employ the whole company seem happily engaged; representing to us, at one view, the various ways of *laying it in.*

A group on the left side are admirably characteristic; their whole souls seems absorbed in the pleasures of the table. A divine, *true to his*

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cloth, swallows his soup with the highest *goût*. Not less gratified is the gentleman palating a glass of wine. The man in a black wig is a positive representative of famine; and the portly and oily citizen, with a napkin tucked in his button-hole, has evidently burnt his mouth by extreme eagerness. The backs of those in the distance, *be-hung* with bags, major perukes, pinners, &c. are most laughably ludicrous. Every person present is so attentive to business, that one may fairly conclude, *they live to eat, rather than eat to live.*

Thus, in these public entertainments do some men place their chief delight, studying the indulgence of their palates and the gratification of their luxurious appetites, above every thing; eating to the sound of music; boasting a refined taste; and proud of those accomplishments which the sensible man despises. Pity it is, they should not now and then experience the necessity to which numbers of people are driven, through the absolute want of a hearty meal! Were this the case, they would not take such pains to feast and pamper a wanton appetite, at the expence of all that is manly, rational, and sober.

At the door is a crowd of people, supposed to have brought a delinquent to justice: one of these has brought a letter addressed to the worshipful Francis Goodchild, Esq. Sheriff of London, which the beadle takes with the utmost mark of self-consequence, snuffing up his nose, declaring in the plainest terms what vast importance he thinks himself of, and at the same time giving us to understand that no outward mark of significance is sufficient to express the notions a man will sometimes entertain of himself.

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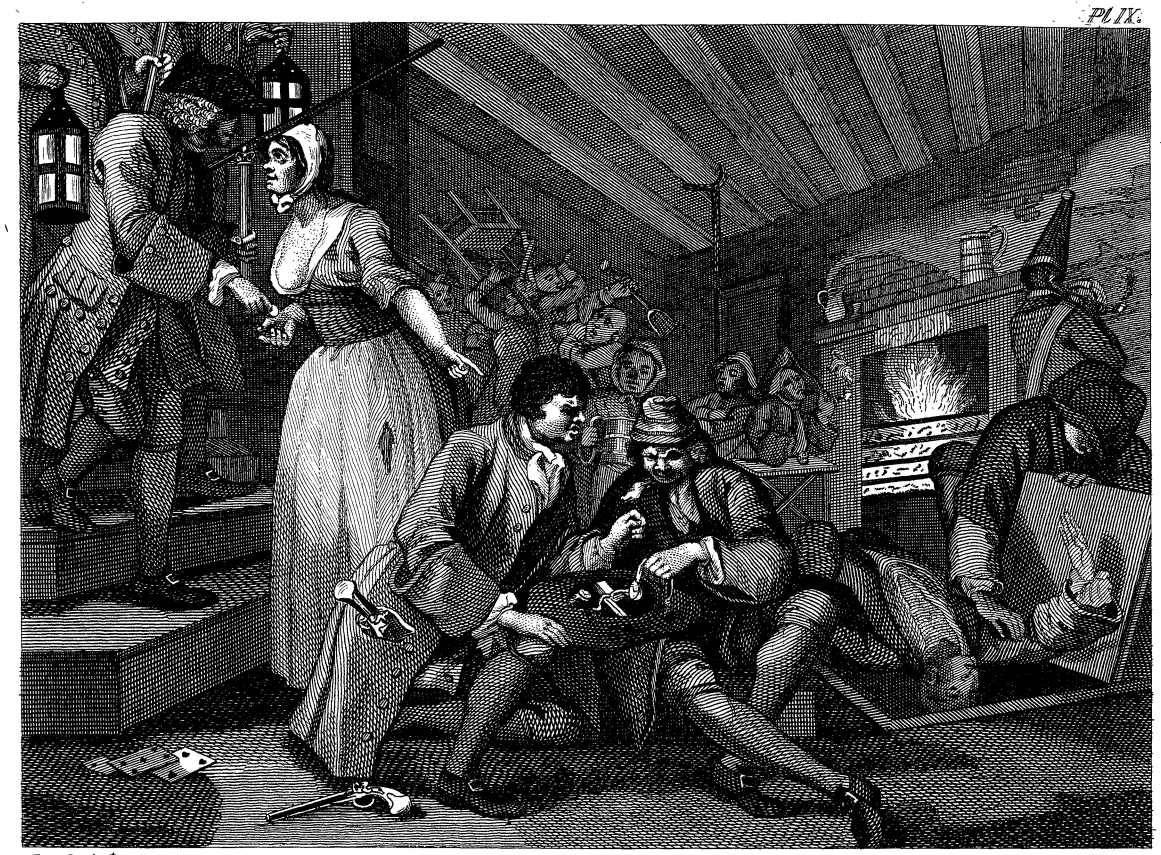

Hogarth pinxt *T. Cook & Son sc.*

INDUSTRY AND IDLENESS.

Published by Longman, Hurst, Rees & Orme, August 1st 1808.

PROOF *Bishop Printer*

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PLATE IX.

THE IDLE 'PRENTICE BETRAYED BY A PROSTITUTE, AND TAKEN IN A NIGHT CELLAR WITH HIS ACCOMPLICE.

"The adultress will hunt for precious life." *Proverbs, Chap.* vi. *Verse* 26.

FROM the picture of the reward of Diligence, we return to take a further view of the progress of Sloth and Infamy; by following the idle 'prentice a step nearer to the approach of his unhappy end. We see him in the third plate herding with the worst of the human species, the very dregs of the people; one of his companions, at that time, being a one-eyed wretch, who seemed hackneyed in the ways of vice. To break this vile connection he was sent to sea; but, no sooner did he return, than his wicked disposition took its natural course, and every day he lived served only to habituate him to acts of greater criminality. He presently discovered his old acquaintance, who, no doubt, rejoiced to find him so ripe for mischief: with this worthless abandoned fellow, he enters into engagements of the worst kind, even those of robbery and murder. Thus blindly will men sometimes run headlong to their own destruction!

About the time when these plates were first published, which was in the year 1747, there was a noted house in Chick Lane, Smithfield, that went by the name of the *Blood-Bowl House*, so called from the numerous scenes of blood that were almost daily carried on there; it being a receptacle for prostitutes and thieves; where every species of delinquency was practised; and where, indeed, there seldom passed a month without the commission of some act of murder. To this subterraneous abode of iniquity (it being a cellar) was our hero soon introduced; where he is now represented in company with his accomplice, and others of the same stamp, having just committed a most horrid act of barbarity, (that of killing a passer-by, and conveying him into a place under ground, contrived for this purpose,) dividing among them the ill-gotten booty, which consists of two watches, a

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snuff box, and some other trinkets. In the midst of this wicked enjoyment, if enjoyment it can be called, he is betrayed by his strumpet, (a proof of the treachery of such wretches) into the hands of the high constable and his attendants, who had, with better success than heretofore, traced him to this wretched haunt. The back ground of this print serves rather as a representation of night-cellars in general, those infamous receptacles for the dissolute and abandoned of both sexes, than a further illustration of our artist's chief design; however, as it was Mr. Hogarth's intention, in the history before us, to encourage virtue and expose vice, by placing the one in an amiable light, and exhibiting the other in its most heightened scenes of wickedness and impiety, in hopes of deterring the half-depraved youth of this metropolis, from even the possibility of the commission of such actions, by frightening them from these abodes of wretchedness; as this was manifestly his intention, it cannot be deemed a deviation from the subject. By the skirmish behind, the woman without a nose, the scattered cards upon the floor, &c. we are shewn that drunkenness and riot, disease, prostitution and ruin are the dreadful attendants of sloth, and the general fore-runners of crimes of the deepest die; and by the halter suspended from the cieling, over the head of the sleeper, we are to learn two things, the indifference of mankind, even in a state of danger, and the insecurity of guilt in every situation.

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Hogarth pinxt.

T. Cook & Son. sc.

INDUSTRY AND IDLENESS.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1.st 1808.

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PLATE X.

THE INDUSTRIOUS 'PRENTICE ALDERMAN OF LONDON; THE IDLE ONE BROUGHT BEFORE HIM, AND IMPEACHED BY HIS ACCOMPLICE.

"Thou shalt do no unrighteousness in judgment." *Leviticus, Chap.* xix. *Verse* 15.
"The wicked is snared in the work of his own hands." *Psalms, Chap.* ix. *Verse* 16.

IMAGINE now this depraved and atrocious youth hand-cuffed, and dragged from his wicked haunt, through the streets to a place of security, amidst the scorn and contempt of a jeering populace; and thence brought before the sitting magistrate, (who, to heighten the scene and support the contrast, is supposed to be his fellow-'prentice, now chosen an alderman) in order to be dealt with according to law. See him then at last, having run his course of iniquity, fallen into the hands of justice, being betrayed by his accomplice; a further proof of the perfidy of man, when even partners in vice are unfaithful to each other. This is the only print among the set, excepting the first, where the two principal characters are introduced; in which Mr. Hogarth has shewn his great abilities, as well in description, as in a particular attention to the uniformity and connection of the whole. He is now at the bar, with all the marks of guilt imprinted on his face. How, if his fear will permit him to reflect, must he think on the happiness and exaltation of his fellow-'prentice on the one hand, and of his own misery and degradation on the other; at one instant, he condemns the persuasions of his wicked companions; at another, his own idleness and obstinacy: however, deeply smitten with his crime, he sues the magistrate, upon his knees, for mercy, and pleads in his cause the former acquaintance that subsisted between them, when they both dwelt beneath the same roof, and served the same common master: but here was no room for lenity, murder was his crime, and death must be his punishment; the proofs are incontestible, and his *mittimus* is ordered, which the clerk is drawing out. Let us next turn our thoughts upon the alderman, in whose breast a struggle between mercy and justice is

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beautifully displayed. Who can behold the magistrate, here, without praising the man? How fine is the painter's thoughts of reclining the head on one hand, while the other is extended to express the pity and shame he feels that human nature should be so depraved. It is not the golden chain or scarlet robe that constitutes the character, but the feelings of the heart. To shew us that application for favour, by the ignorant, is often idly made to the servants of justice, who take upon themselves on that account a certain state and consequence, not inferior to magistracy, the mother of our delinquent is represented in the greatest distress, as making interest with the corpulent self-swoln constable, who with an unfeeling concern seems to say "*Make yourself easy, for he must be hanged;*" and to convince us that bribery will even find its way into courts of judicature, here is a woman in some other cause, feeing the swearing clerk, who has stuck his pen behind his ear that his hands might be both at liberty; and how much more his attention is engaged to the money he is taking, than to the administration of the oath, may be known from the ignorant treacherous witness being suffered to lay his left hand upon the book; strongly expressive of the sacrifice, even of sacred things, to the inordinate thirst of gain.

From Newgate (the prison to which he was committed; where, during his continuance he lay chained in a dismal cell, deprived of the cheerfulness of light, fed upon bread and water, and left without a bed to rest on) the prisoner was removed to the bar of judgment, and condemned to die by the laws of his country.

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ROYAL SOCIETY

Hogarth pinx.t *T. Cook sculp.t*

INDUSTRY & IDLENESS.

Published by Longman, Hurst, Rees, & Orme, March 1st 1809.

PROOF *Bishop Printer*

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PLATE XI.

THE IDLE 'PRENTICE EXECUTED AT TYBURN.

"When fear cometh as desolation, and their destruction cometh as a whirlwind: when distress cometh upon them "then shall they call upon God, but he will not answer." *Proverbs, Chap.* i. *Verse* 7 and 8.

THUS after a life of sloth, wretchedness and vice, does our delinquent terminate his career. Behold him, on the dreadful morn of execution, drawn in a cart (attended by the sheriff's officers on horseback, with his coffin behind him,) through the public streets to Tyburn, there to receive the just reward of his crimes, a shameful ignominious death. The ghastly appearance of his face, and the horror painted on his countenance, plainly shew the dreadful situation of his mind; which, we must imagine, to be agitated with shame, remorse, confusion and terror. The careless position of the Ordinary at the coach window, is intended to show how inattentive those appointed to that office are of their duty, giving room for heresy, which is excellently expressed by the itinerant preacher in the cart, instructing from a book of Wesley's. Mr. Hogarth has in this print, digressing from the history and moral of the piece, taken an opportunity of giving us a humorous representation of an execution, or a Tyburn Fair; such days being made holidays, produce scenes of the greatest riot, disorder and uproar; being generally attended by hardened wretches who go there, not so much to reflect upon their own vices, as to commit those crimes which must in time inevitably bring them to the same shameful end. In confirmation of this, see how earnestly one boy watches the motions of the man selling his cakes, while he is picking his pocket; and another waiting to receive the booty! We have here interspersed before us a deal of low humour, but such as is common on occasions like this. In one place we observe an old bawd turning up her eyes and drinking a glass of gin, the very picture of hypocrisy; and a man indecently helping up a girl into the same cart: in another, a soldier sunk up to his knees in a bog, and two boys laughing at him, are well imagined. Here we see one almost

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squeezed to death among the horses; there, another trampled on by the mob. In one part is a girl tearing the face of a boy for oversetting her barrow; in another, a woman beating a fellow for throwing down her child. Here we see a man flinging a dog among the crowd by the tail; there a woman crying the dying speech of Thomas Idle, printed the day before his execution; and many other things too minute to be pointed out: two or three more, however, we must not omit taking notice of, one of which is the letting off a pigeon, bred at the gaol, fly from the gallery, which hastes directly home, an old custom, to give an early notice to the keeper and others, of the turning off or death of the criminal: another, the skeleton's hanging on the outside of the plate, as emblematical of a murderer's being hung in chains; and the last, that of the executioner smoaking his pipe at the top of the gallows, whose position of indifference betrays an unconcern that nothing can reconcile with the shocking spectacle, but that of use having rendered his wretched office familiar to him; whilst it declares a truth, which every character in this plate seems to confirm, that a sad and distressful object loses its power of affecting by being frequently seen.

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Pl. XII

Hogarth pinxt. T. Cook sculp.

INDUSTRY & IDLENESS.

Published by Longman, Hurst, Rees & Orme, Aug. 1st 1809.

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PLATE XII.

THE INDUSTRIOUS 'PRENTICE LORD MAYOR OF LONDON.

"Length of days is in her right hand, and in her left hand riches and honour." *Proverbs, Chap.* iii. *Verse* 16.

HAVING seen the ignominious end of the idle apprentice, nothing remains but to represent the completion of the other's happiness; who is now exalted to the highest honour, that of Lord Mayor of London; the greatest reward that ancient and noble city can bestow on diligence and integrity. Our artist has here, as in the last plate, given a loose to his humour, in representing more of the low part of the Lord Mayor's show, than the magnificent; yet the honour done the city, by the presence of the Prince and Princess of Wales is not forgot. The variety of comic characters in this print, serves to shew what generally passes on such public processions as these, when the people collect to gratify their childish curiosity and indulge their wanton disposition, or natural love of riot. The front of this plate exhibits the oversetting of a board, on which some girls had stood, and represents them sprawling upon the ground; on the left, at the back of the scaffold, is a fellow saluting a fair nymph, and another enjoying the joke: near him is a blind man straggled in among the crowd, and joining in the general hollow: before him is a militia-man, so completely intoxicated as not to know what he is doing; a figure of infinite humour. Though Mr. Hogarth has here marked out two or three particular things, yet his chief intention was to ridicule the city militia, which was at this period composed of undisciplined men, of all ages, sizes, and height; some fat, some lean, some tall, some short, some crooked, some lame, and in general so unused to muskets that they knew not how to carry them. One, we observe, is firing his piece and turning his head another way, at whom the man above is laughing, and at which the child is frightened. The boy on the right, crying, "a full and true account of the ghost of Thomas Idle," which is supposed to have appeared to the Mayor, preserves the connection of the whole work. With respect to the *cornucopiæ*,

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or horns of plenty, on the outside of the plate, they are introduced as symbolical of that abundance that fills the hands of the diligent.

Thus have we seen by a series of events, the prosperity of the one, and the downfall of the other; the riches and honour that crown the head of industry, and the ignominy and destruction that await the slothful. After this it would be unnecessary to say which is the most eligible path to tread. Lay the roads but open to the view, and the traveller will take the right of course; give but the boy this history to peruse, and his future welfare is almost certain.

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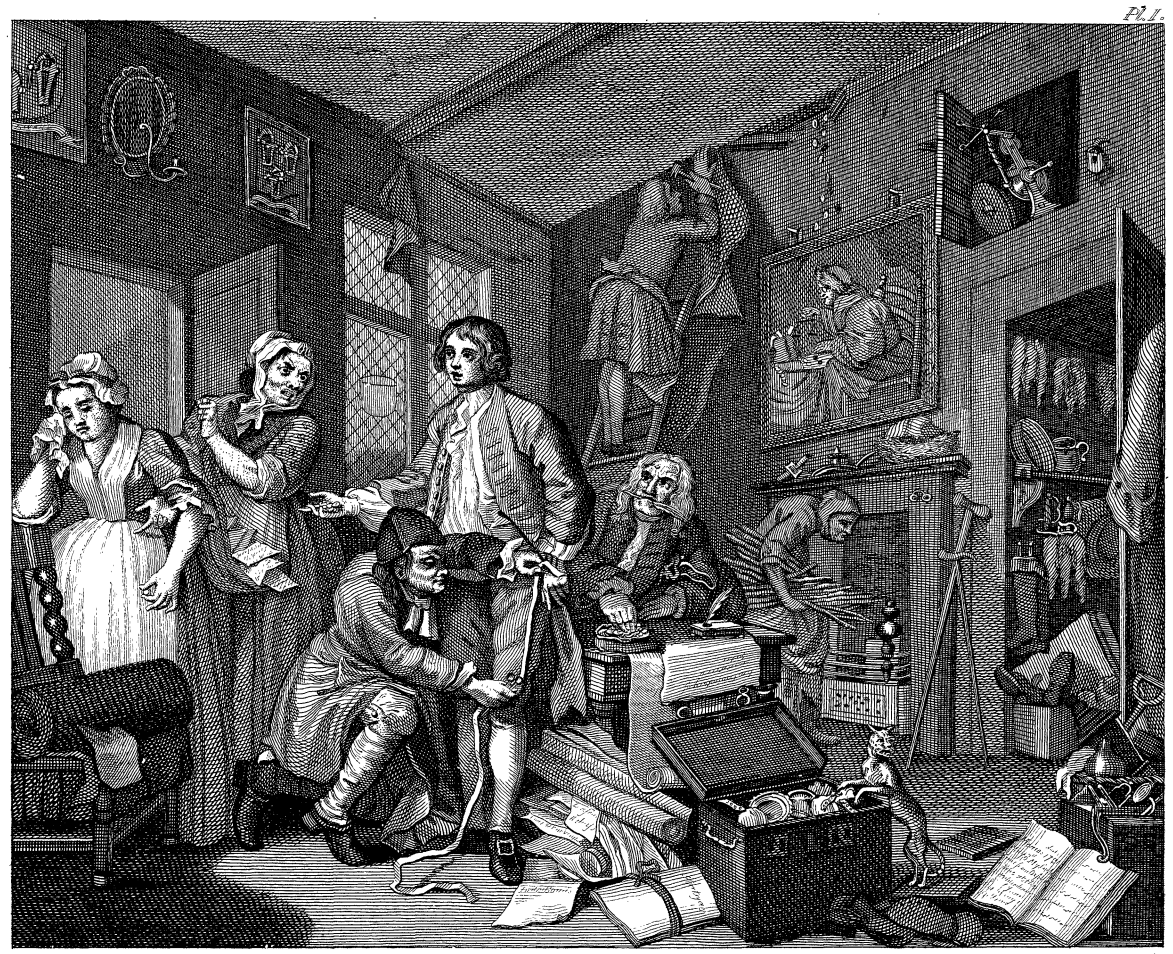
Pl. I.



Hogarth pinx.t T. Cook sculp.t

RAKE'S PROGRESS.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1.st 1806.

PROOF. Bishop Printer.

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THE RAKE'S PROGRESS.

PLATE I.

" Oh, vanity of age untoward!
" Ever spleeny, ever froward!
" Why these bolts and massy chains,
" Squint suspicions, jealous pains?
" Why, thy toilsome journey o'er,
" Lay'st thou up an useless store?
" *Hope*, along with *Time* is flown;
" Nor canst thou reap the field thou'st sown.
" Hast thou a son? In time be wise;
" He views thy toil with other eyes.
" Needs must thy kind paternal care,
" Lock'd in thy chests, be buried there?
" Whence, then, shall flow that friendly ease,
" That social converse, heartfelt peace,
" Familiar duty without dread,
" Instruction from example bred,
" Which youthful minds with freedom mend,
" And with the *father* mix the *friend*.
" Uncircumscrib'd by prudent rules,
" Or precepts of expensive schools;
" Abus'd at home, abroad despis'd,
" Unbred, unletter'd, unadvis'd;
" The headstrong course of life begun,
" What comfort from thy darling son?"

HOADLEY.

IN the preceding series of prints we have had an able delineation of the progressive rewards of virtue, and sure punishment of vice. In the present series our author has traced the certain consequences of prodigality. In the first plate we have an excellent representation of a young heir taking possession of a miser's effects. The scene crowded with all the monuments of avarice, exhibits a thoughtless son prodigally squandering away that substance which his father had, with anxious solicitude, been his whole life amassing. We have him at the age of nineteen or twenty, raw from the University of Oxford, just arrived at home, upon the death of his father. Eager to know the possessions he is master of, the old wardrobes are wrenched open, the strong chests unlocked, the parchments tumbled out, and the bags of gold which had long been hoarded up with griping care, are now exposed to the pilfering hands of those about him. To explain every little mark of usury and covetuousness, such as the mortgage

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deeds, bonds, indentures, &c. the piece of candle stuck upon a save-all on the mantle-piece, the decayed furniture of the room, and the miserable contents of the dusty wardrobe, would be unnecessary; we shall, therefore, only notice the more striking articles. From the vast quantity of papers falls an old written journal, where, among other memorandums, we find the following, *viz.* "May the 5th, 1721, put off my bad shilling." Hence we learn the store this penurious miser set on this trifle. In one part of the room a man is hanging it with black cloth, on which are placed escutcheons, by way of dreary ornament; these escutcheons contain the arms of the covetous, *viz. three vices, hard-screwed*, with the motto, BEWARE. On the floor lies a pair of old shoes, which this sordid wretch is supposed to have long preserved for the weight of iron in the nails, and has been soaling with leather cut from the covers of an old Family Bible. From these and some other objects too striking to pass unnoticed, such as the gold falling from the breaking cornice; the jack and spit, those utensils of original hospitality, locked up through fear of being used; the clean and empty chimney, in which a fire is now going to be made, and the emaciated figure of the cat, we discover the natural temper of the late miserly inhabitant, who could starve in the midst of plenty.—But see the mighty change!—

View the hero of our piece, left to himself, upon the death of his father, possessed of a goodly inheritance. Mark how his mind is affected!—determined to partake of the mighty happiness he falsely imagines others of his age and fortune enjoy, see him running headlong into extravagance. To commence this delusive swing of pleasure, his first application is to the tailor, whom we see here taking his measure. In the interim, enters a poor girl (with her mother) whom our hero has seduced under professions of love and promises of marriage, in hopes of meeting with that kind reception she had reason to expect; but he, forgetting every engagement he once made, finds himself too rich to keep his word, and as if gold would atone for a breach of honour, is offering money to her mother as an equivalent for the non-fulfilling of his promise. Not the sight of the ring, given as a pledge of his fidelity; not a view of the affectionate letters he at one time wrote to her, of which her mother's lap is full; nor the tears, nor even the pregnant condition of the wretched girl, could awaken in him one spark of tenderness; but hard-hearted and unfeeling he suffers her to weep away her woes in silent sorrow, and curse with bitterness her deceitful betrayer. One thing more we shall take notice of, which is, that this unexpected visit so alarms our youth, as to give the old pettifogger behind an opportunity of robbing him

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Hogarth pinxt. T. Cook sculpt.

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Published by Longman. Hurst. Rees. & Orme. Nov.r 1.st 1806.

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PLATE II.

Prosperity (with harlot's smiles,
Most pleasing when she most beguiles),
How soon, sweet foe, can all thy train
[illegible]-gay, frantic, loud, and vain,
Enter the unprovided mind,
And memory in fetters bind?
Load faith and love with golden chain,
And sprinkle *Lethe* o'er the brain!
Pleasure, on her silver throne,
Smiling comes, nor comes alone;
Venus comes with her along,
And smooth *Lyæus*, ever young;
And in their train, to fill the press,
Come *apish Dance*, and *swoln Excess*,
Mechanic *Honour*, vicious *Taste*,
And *Fashion* in her changing vest."

HOADLEY.

WE are next to consider him as launched into the world. Having equipped himself with all the necessaries to constitute him a man of taste, he plunges at once into all the fashionable excesses, and enters with spirit into the character he assumes.

The avarice of the penurious father then is contrasted, in this print, with the giddy profusion of his prodigal son. We view him here at his levee, attended by masters of various professions, offering their services. The foremost figure is readily known to be a dancing master; behind him are two men, noted for teaching the art of defence by different weapons, and who are here drawn from the life; one of whom is a Frenchman, teacher of the small sword, making a thrust with his foil; the other an Englishman, master of the quarter-staff; the vivacity of the first, and the cold contempt visible in the face of the second, beautifully describe the natural disposition of the two nations. On the left of the latter stands an improver of gardens, drawn also from the life, offering a plan for that purpose. In the chair sits a professor of music, at the harpsichord, running over the keys, waiting to give his pupil a lesson; behind whose chair hangs

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a list of the presents one Farinelli, an Italian singer, received the day after his first performance at the Opera House; among which there is notice taken of one which he received from the hero of our piece, thus, " a gold snuff box, chased with the story of Orpheus charming the brutes, by J. Rakewell, Esq." On the floor, at the foot of this list, is an engraved frontispiece to a poem, dedicated to our fashionable spendthrift, which represents the ladies of Britain sacrificing their hearts to the idol Farinelli, crying out with the greatest earnestness, " One G—d, one Farinelli." The principal figure in this plate, is that of a man with one hand on his breast, the other on his sword, whom we may easily discover to be a bravo; he is represented as having brought a letter of recommendation, as one disposed to undertake all sorts of service. This character is rather Italian than English; but is here introduced to fill up the list of persons engaged in the service of these votaries of extravagance and fashion. Our hero had now given himself up to every fashionable extravagance, and among others, he had imbibed a taste for cock-fighting and horse-racing; two amusements which the man of fashion can no ways dispense with; notwithstanding they have been the ruin of thousands. This is evident from his rider bringing in a silver punch-bowl, which one of his horses is supposed to have won; and his saloon being ridiculously ornamented with the portraits of celebrated cocks. The figures in the back part of this plate represent tailors, peruke-makers, milliners, and such other persons as generally fill the anti-chamber of a man of quality, except one, who is supposed to be a poet, and has written some panegyric on the person whose levee he attends, and who waits for that approbation he already vainly anticipates.

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Pl. III.

Hogarth pinx.t

T. Cook sculp.t

RAKES PROGRESS.

Published by Longman, Hurst, Rees, & Orme, May 1st 1809.

PROOF Bishop Printer

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PLATE III.

" O vanity of youthful blood,
" So by misuse to poison good!
" Woman, fram'd for social love,
" Fairest gift of powers above,
" Source of every household blessing;
" All charms in innocence possessing:
" But, turn'd to vice, all plagues above;
" Foe to thy being, foe to love!
" Guest divine, to outward viewing;
" Ablest minister of ruin!
" And thou, no less of gift divine,
" Sweet poison of misus'd wine!
" With freedom led to ev'ry part,
" And secret chamber of the heart,
" Dost thou thy friendly host betray
" And shew thy riotous gang the way
" To enter in, with covert treason,
" O'erthrow the drowsy guard of reason,
" To ransack the abandon'd place,
" And revel there with wild excess?"

THIS plate exhibits our licentious prodigal engaged in one of his midnight festivities, revelling at a tavern, supposed to be the Rose, in Drury Lane, (a house noted at that time for the reception of abandoned women) with a number of those ragged unfortunate girls, of which the streets of London in an evening are full. Having *beat the rounds*, overset a constable of the night, and knocked down a watchman, evidenced by the staff and broken lanthorn, which he is supposed to have brought off with him in triumph, together with his naked sword, which he was not able to re-sheath, behold this deluded son of dissipation in a sad state of beastial intoxication. In this state he is robbed of his watch, and of every thing of value, by the girl whose hand is in his bosom. In the early part of the evening the company is supposed, from the covering of the floor, and the destruction of the furniture, *viz.* the torn picture and the broken looking-glass, to have been at high romps; tired, however, at last with such wild sort of merriment, they are now seated in order to indulge their loose inclinations, glut their insatiable throats with liquor, and feast their ears

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with sounds of seeming harmony: a little ragged wench, whose actions declare the pitch of her imagination, being called in for that purpose, to bawl out ballads of obscenity, and two blind street musicians to accompany her. To increase this uproar, two of the company are at high words, one of whom is spouting wine in her companion's face, the other in return threatening her with a knife; behind them is another, in excess of anger at being neglected, wantonly putting a candle to a map of the world, swearing she will fire the globe and expire in its flames; intimating the wicked disposition of these creatures, who care not what extensive mischief they occasion, so they can revenge themselves and gratify their licentious humour. In the front is a woman stripping herself, in order to exhibit some indecent postures; a filthy talent she was celebrated for; the large dish the man is bringing in, being designed as an apparatus of one of her positions. By such kind of studied libidinous entertainment, if entertainment it can be called, the debauchee gives a loose to his desires, and indulges himself at the expence of every thing that is decent, rational, and manly.

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Pl. III.

Hogarth pinxt. T. Cook sculpt.

RAKES PROGRESS.

Published by Longman, Hurst, Rees & Orme, March 1st 1809.

PROOF Bishop Printer

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PLATE IV.

" O vanity of youthful blood,
" So by misuse to poison good!
" Reason awakes, and views unbarr'd
" The sacred gates he wish'd to guard;
" Approaching, see the harpy *Law*,
" And *Poverty*, with icy paw,
" Ready to seize the poor remains
" That vice has left of all his gains.
" Cold *penitence*, lame *after-thought*,
" With fear, despair, and horror fraught,
" Call back his guilty pleasures dead,
" Whom he hath wrong'd, and whom betray'd."

BY such excesses as those, which we have witnessed, 'tis no wonder our hero should at last be reduced, for wealth profusely spent wastes as liquor from a leaking cask: as a proof of this, see him stopt in his career by the hand of a sheriff's officer; arrested as he is going to court, it being the birth day of the late Queen, which happened on the first of March, the day sacred to the tutelar saint of Wales. This sufficiently appears by the significant strut of the Welchman, proud of the enormous leek, which in honour of the day, he carries in his hat. During this unexpected disaster of our fashionable spendthrift, the young woman he formerly seduced, and whom Providence had made the mistress of a little money, in the millinery way, very opportunely passes by, and with a heart full of tenderness and affection, gives him a convincing proof of her continued love, returns his baseness with unmerited kindness,—pays the debt and sets him at liberty. Hence we perceive the virtuous constancy of the female sex, whose affection, when once rooted, the severest treatment can hardly alienate; and on the contrary, the fickle disposition and killing cruelty of the other, which prides itself in the ruin of virgin innocence, and glories in acts of studied barbarity. In this view of St. James's, we have at the same time that of *White's*, a house, against which, for its continued iniquity, heaven seems now to direct its severest vengeance. By way of contrast, and to shew us that the true spirit of gaming subsists as well in low life, as in the higher ranks, our author has humourously represented an assembly of shoe-blacks,

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chimney-sweepers, postillions, and others, gaming with the greatest earnestness; and distinguished it in opposition to that of *White's*, by the name of *Black's*. He has brought to our view, also, the various ways of gaming among the lower class of people, such as the tricking cups and balls, the pricking in the belt, the throwing of dice, and playing at cards. One is supposed to have lost his cloaths, and is proposing to play for his basket and brushes; an evident proof of the madness of such persons, who will often enter so far into the vice in question, as to play away every thing they possess, and strip themselves naked even of a maintainance. To carry on and perfect this scene, as a contrast to that of the Chocolate-house before mentioned, our author has given us a little smutty politician with his pipe in his mouth, conning over the Farthing-post. The figure of the lamp-lighter, spilling the oil, through inattention to his business, on our hero's head, a circumstance too common, though here conveniently introduced, is calculated only to enrich the piece and support its humour, it being ever our author's aim to make his prints as well entertaining as instructive.

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Hogarth pinxt. *T. Cook & Son sc.*

RAKES PROGRESS.

Published by Longman. Hurst, Rees, & Orme, May 1st 1808.

PROOF *Bishop Printer*

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PLATE V.

" New to the school of hard *mishap*,
" Driven from the ease of fortune's lap,
" What schemes will nature not embrace
" T' avoid less shame of dread distress?
" *Gold* can the charms of youth bestow,
" And mask deformity with shew;
" Gold can avert the sting of shame,
" In Winter's arms create a flame:
" Can couple youth with hoary age,
" And make antipathies engage."

THIS unexpected arrest, which we have witnessed, is only the forerunner of like misfortunes to our hero, being, as it were, the beginning of his sorrows. Unable, now, to discharge his just debts, the showers of distress are coming heavy on him; nor has he any other means of sheltering himself from the impending storm, than by an union with an old rich widow, to whom he has made his addresses under the mask of hypocrisy.

Behold him then, in this plate, at the altar, embracing the happy opportunity of recruiting his wasted fortune, by a marriage with this deformed and withered sybil, ordinary even to a proverb, and possessed but of one eye; youth and beauty, though they were the least of his aim, were the reigning object of hers. Amazing folly of the sex, who pay no regard either to decency or discretion, so they indulge their vanity and satisfy their inclinations!—With respect to the men, money is their only idol; domestic happiness being least regarded, (though we cannot but observe his inward inclinations, by his amorous leer upon the girl behind, even in the most solemn part of the matrimonial service, which his affected bride imagines to be directed to herself, and which she returns with a squint of satisfaction.) As this wedding was designed to be a private one, they are supposed to have retired for that purpose to the church of *St Mary-le-bone;* but secret as he thought to keep it, it did not fail to reach the ears of the unfortunate young woman, whom he had formerly seduced, and who is here represented as entering with her child and mother, in order to forbid the solemnization. They are, however, opposed by the pew-opener, lest

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through an interruption of the ceremony, she should lose her customary fee, and a battle consequently ensues: a manifest token of the small regard paid to these sacred places. With respect to the dogs, they are introduced only as a droll emblem of the subject in hand; being one of the pug-breed, paying his court to a one-eyed bitch. On one of the pews are the following lines:—

THESE : PEWES : VNSCRVD : AND : TAN : IN : SVNDER
IN : STONE : THERS : GRAVEN : WHAT : IS : VNDER
TO : WIT : A : VALT : FOR : BVRIAL : THERE : IS
WHICH : EDWARD : FORSET : MADE : FOR : HIM : AND : HIS

By the orthography of which, and its wretched metre, we are taught the folly and vanity of mankind, in immortalizing their names at the loss of their good sense and reputation. The only thing further to be taken notice of, is the poor's box, whose perforation is humourously represented as covered with a web, where a spider is supposed to have been a long time settled, not finding so good a resting place before; and it is probable she might have continued there much longer, had not the overseer, in private, searched the box, with a view of stealing its contents. Hence, we are given to understand, that dissipation so far prevails, as to drive humanity from the heart; and that so selfish are we grown, as to have no feeling for the distresses of our fellow-creatures; a matter, which, while it disgraces the christian, even degrades the man.

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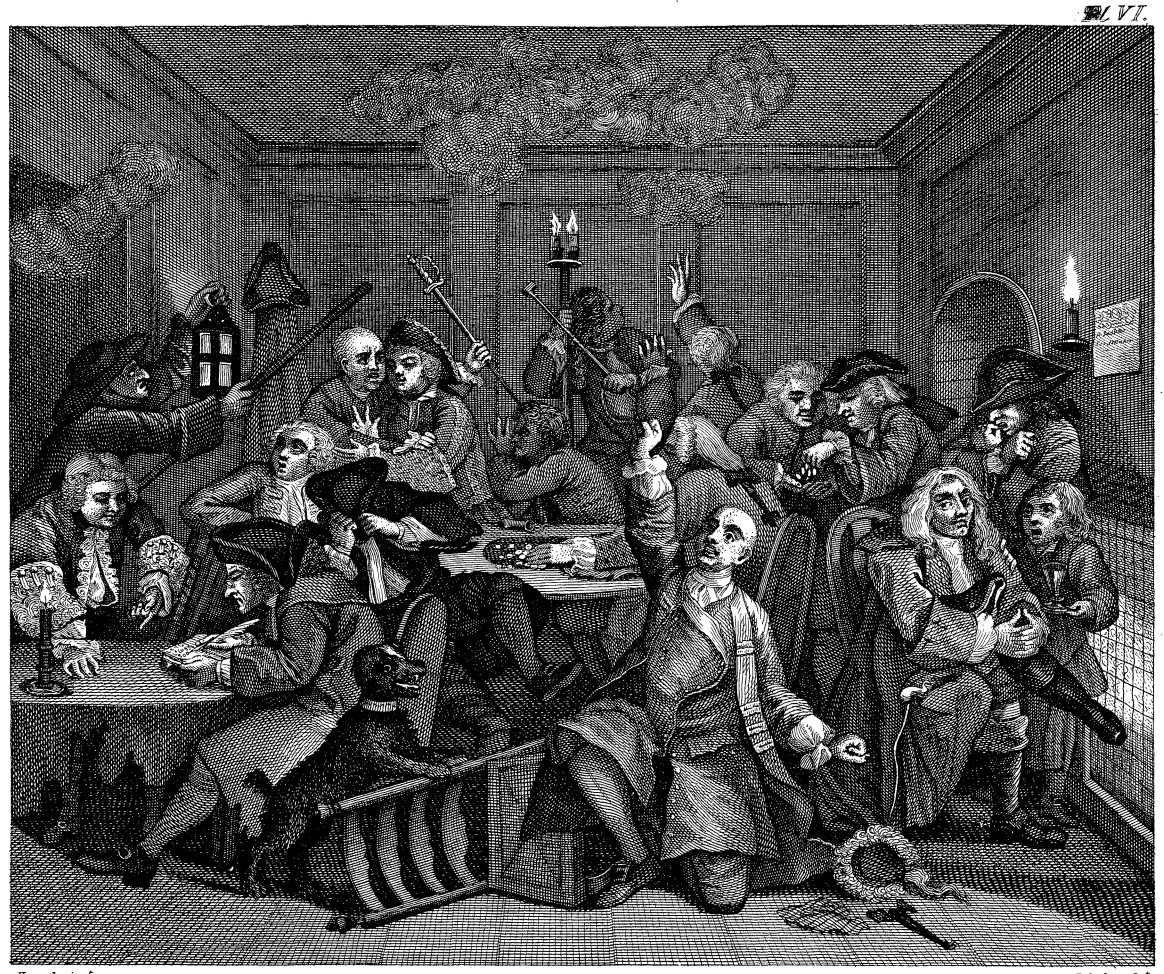
PL. VI.



Hogarth. pinxt. T. Cook sculpt.

RAKES PROGRESS.

Published by Longman, Hurst, Rees, & Orme, March 1st 1808.

PROOF Bishop, Printer

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PLATE VI.

" *Gold*, thou bright son of Phœbus, source
" Of universal intercourse;
" Of weeping Virtue soft redress;
" And blessing those who live to bless:
" Yet oft behold this sacred trust,
" The tool of avaricious lust;
" No longer bond of human kind,
" But bane of every virtuous mind.
" What chaos such misuse attends,
" Friendship stoops to prey on friends;
" Health, that gives a relish to delight,
" Is wasted with the wasting night;
" Doubt and mistrust is thrown on *Heaven*,
" And all its power to chance is given.
" Sad purchase of repentant tears,
" Of needless quarrels, endless fears,
" Of hopes of moments, pangs of years!
" Sad purchase of a tortur'd mind,
" To an imprison'd body join'd."

FLUSHED now with money, and once more master of a fortune, one would naturally imagine our hero would have endeavoured to avoid those rocks on which he split before, and be careful not reduce himself to the distressing situation he was so lately in; on the contrary, however, he hurries into his usual extravagance, with this difference only, that before, he never cherished a single thought of gain; whereas, he now seems to make it his chief study; in hopes of adding to his wealth, he rashly takes the most effectual step to lessen it.

View him then in pursuit of his favorite scheme, at a gaming-table, at midnight, in company with gamesters, highwaymen, and sharpers; for at these public tables all sorts of people are admitted, that have money to play with; behold him, after a run of ill-luck, upon his knees, in a desperate fit of phrenzy, gnashing his teeth, and imprecating divine vengeance on his head. On his right hand sits a highwayman, by the fire-side, (which is covered with a grate, to prevent such accidents as might accrue from the rage of the company) vexed to his soul to think he should have lost in a

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short space of time, that, in the obtaining of which he had hazarded his life; and so absorbed is he in reflection, as not even to observe the boy who is jogging him, and bawling to him to take his water. Behind him stands one who has met with the same fate, biting his nails with anger. At the small table sits an usurer, a common attendant on these occasions, lending money to one of the gamblers at an exorbitant interest. Behind him sits another loser, ready to beat his brains for madness, and cursing his ill-fortune with bitterness. Behind him further back, is another, in a mood of the greatest rashness, striking, with his naked sword, at the person supposed to have won his money, whose murder he would certainly have accomplished, if not prevented by the intervention of another. To add to this scene of horror and confusion, they are suddenly alarmed by the watchman, with the cry of fire, which is discovered to issue from the wainscot of the room they are in: a noble emblem of the place, intimating, that, the hope of a gamester is but as smoke, and that his pernicious vice is as destructive as fire itself.

From this incident we also learn that so perfectly engrossed is the attention of the persons present, that had it not been for the timely entrance of this man, they would probably have been all burnt before the fire was discovered. Upon the whole, the general tenor of this plate is to create in us an abhorrence of the vice in question, by representing, in its true light, the dreadful consequences of a passion for gaming. Admitting that for awhile we have an uncommon share of good luck, still the satisfaction we enjoy on that account, when the tables turn, will in no measure compensate for the bitterness and vexation that attend our loss; nay, it often throws us into a fit of desperate discontent, when even murder shall become the sequel, and heighten the catastrophe.

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Pl. VII

Hogarth pinxt. T. Cook & Son sc.

RAKES PROGRESS.

Published by Longman, Hurst, Rees & Orme, Septr 1st 1808

PROOF Bishop Dixter

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PLATE VII.

" Happy the man whose constant thought
" (Though in the school of hardship taught,)
" Can send remonstrance back to fetch
" Treasures from life's earliest stretch;
" Who, self-approving, can review
" Scenes of past virtues, which shine through
" The gloom of age, and cast a ray
" To gild the evening of his day!
" Not so the guilty wretch confin'd:
" No pleasures meet his conscious mind;
" No blessings brought from early youth,
" But broken faith, and wrested truth;
" Talents idle and unus'd,
" And every trust of Heaven abus'd.
" In seas of sad reflection lost,
" From horrors still to horrors toss'd,
" *Reason* the vessel leaves to steer,
" And gives the helm to mad *Despair*."

BY a very natural transition Mr. Hogarth has passed his hero from a gaming-house into a prison; the inevitable consequence of extravagance. He is here represented in a most distressing situation, without a coat to his back, without money, without a friend to help him. Beggared by a course of ill-luck, the common attendant on the gamester, having first made away with every valuable he was master of, and having now no other resource left to retrieve his wretched circumstances, he at last, vainly promising himself success, commences author, and attempts, though inadequate to the task, to write a play, which is lying on the table, just returned with an answer from the manager of the theatre, to whom he had offered it, that his piece would by no means do. Struck speechless with this disastrous occurrence, all his hopes vanish, and his most sanguine expectations are changed into dejection of spirit. To heighten his distress, he is approached by his wife, and bitterly upbraided for his perfidy in concealing from her his former connections (with that unhappy girl, who is here present with her child, the innocent off-spring of her amours, fainting at the sight of his misfortunes, being unable to relieve him farther) and plunging her into those difficulties she never shall be able to surmount. To add to his

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misery, we see the under turnkey pressing him for his prison fees, or garnish-money, and the boy refusing to leave the beer he ordered without being first paid for it. Among those assisting the fainting mother, one of whom we observe clapping her hand, another applying the drops, is a man crusted over, as it were, with the rust of a goal, supposed to have started from his dream, having been disturbed by the noise at a time when he was settling some affairs of state; to have left his great plan unfinished, and to have hurried to the assistance of distress. We are told, by the papers falling from his lap, one of which contains a scheme for paying the national debt, that his confinement is owing to that itch of politics some persons are troubled with, who will neglect their own affairs, in order to busy themselves in that which no ways concerns them, and which they in no respect understand, though their immediate ruin shall follow it: nay, so infatuated do we find him, so taken up with his beloved object, as not to bestow a few minutes on the decency of his person. In the back of the room is one who owes his ruin to an indefatigable search after the philosopher's stone. Strange and unaccountable!—Hence we are taught by these characters, as well as by the pair of human wings on the tester of the bed, that schemeing is the sure and certain road to beggary; and that more owe their misfortunes to wild and romantic notions, than to any accident they meet with in life.

In this upset of his life, and aggravation of distress, we are to suppose our prodigal almost driven to desperation. Now, for the first time, he feels the severe effects of pinching cold and griping hunger. At this melancholy season, reflection finds a passage to his heart; and he now revolves in his mind the folly and sinfulness of his past life;—considers within himself how idly he has wasted the substance he is at present in the utmost need of;—looks back with shame on the iniquity of his actions, and forward with horror on the rueful scene of misery that awaits him; until his brain, torn with excruciating thought, loses at once its power of thinking, and falls a sacrifice to merciless despair.

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Pl. VIII.

Hogarth pinx.t *T. Cook sculp.t*

RAKES PROGRESS.

Published by Longman, Hurst, Rees, & Orme, March 1st 1808.

Bishop Printer

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PLATE VIII.

" *Madness!* thou chaos of the brain,
" What art, that pleasure giv'st and pain?
" Tyranny of fancy's reign!
" Mechanic *fancy!* that can build
" Vast labyrinths and mazes wild,
" With rule disjointed, shapeless measure,
" Fill'd with *horror*, fill'd with *pleasure!*
" Shapes of *horror*, that would even
" Cast doubt of mercy upon Heaven;
" Shapes of *pleasure*, that but seen,
" Would split the shaking sides of *Spleen.*
" O vanity of age! here see
" The stamp of Heaven effac'd by thee!
" The headstrong course of youth thus run,
" What comfort from this darling son?
" His rattling chains with terror hear,
" Behold death grappling with despair!
" See him by thee to ruin sold,
" And curse *thyself*, and curse thy *gold!*"

SEE our hero then in the scene before us, raving in all the dismal horrors of hopeless insanity, in the hospital of Bethlehem, the senate of mankind, where each man may find a representative; there we behold him trampling on the first great law of nature, tearing himself to pieces with his own hands, and chained by the leg to prevent any further mischief he might either do to himself or others. Madness, sad blemish of our nature! Still, even in this doleful place, we behold our hero followed by his former mistress; and are hence shewn the wonderful effects of love and friendship; which will stand firm and unshaken in the storms of distress, and will not desert us, even amid the soul-distracting tempest of adversity. Our artist, in this scene of horror, has taken an opportunity of pointing out to us the various causes of mental blindness; for such, surely, it may be called, when the intuitive faculties are either destroyed or impaired. In one of the inner rooms of this gallery, No. 54, is a despairing wretch, imploring Heaven for mercy, whose brain is crazed with lip-labouring superstition, the most dreadful enemy of human kind; which, attended with ignorance, error, penance and indulgence, too often deprives its unhappy votaries of their senses. The next in view is one man drawing lines upon a wall, in order, if possible, to find out the longitude; and another, before him, looking through a paper, by way of telescope; by these expressive figures we are given to understand that such is the misfortune of man, that while, perhaps, the aspiring soul is pursuing some lofty and elevated conception, soaring

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to an uncommon pitch, and teeming with some grand discovery, the ferment often proves too strong for the feeble brain to support, and lays the whole magazine of notions and images in wild confusion. This melancholy group is completed by the crazy taylor, who is staring at the mad astronomer with a sort of wild astonishment, wondering, through excess of ignorance, what discoveries the heavens can possibly afford; proud of his profession, he has fixed a variety of patterns in his hat, by way of ornament; has covered his poor head with shreds, and makes his measure the constant object of his attention. Behind this man stands another, playing on the violin, with his book upon his head, intimating that too great a love for music has been the cause of his distraction. On the stairs sits another, crazed by love, (evident from the picture of his beloved object round his neck, and the words "charming *Betty Careless*" upon the bannisters, which he is supposed to scratch upon every wall and every wainscot,) and wrapt up so close in melancholy pensiveness, as not even to observe the dog that is flying at him. Behind him and in the inner room, No. 55, are two persons maddened with ambition. These men, though under the influence of the same passion, are actuated by different notions, one is for the papal dignity, the other for regal; one imagines himself the Pope, and saying mass; the other fancies himself a King, is encircled with the emblem of royalty, and is casting contempt on his imaginary subjects by an act of the greatest disdain. To brighten this distressful scene, and draw a smile from him whose rigid reasoning might condemn the bringing into publick view this blemish of humanity, are two women introduced, walking in the gallery, as curious spectators of this melancholy sight; one of whom is supposed, in a whisper, to bid the other observe the naked man, which she takes an opportunity of doing by a leer through the sticks of her fan. To complete the whole, is a draught of a halfpenny, reversed, (struck in the year 1763) against the wall, representing *Britannia* also crazed; an emblem of the disposition of the times which were then so extremely unaccountable, as to savour strongly of madness.

Thus, imagining the hero of our piece to expire raving mad, the story is finished, and little else remains but to close it with a proper application. Reflect then, ye parents, on this tragic tale; consider with yourselves, that the ruin of a child is too often owing to the imprudence of a father. Had the young man, whose story we have related, been taught the proper use of money, had his parent given him some insight into life, and graven, as it were, upon his heart, the precepts of religion, with an abhorence of vice, our youth would, in all probability, have taken a contrary course, lived a credit to his friends, and an honour to his country.

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Pl I

Hogarth pinx.

T. Cook sculp.

HUMOURS OF AN ELECTION ENTERTAINMENT.

Published by Longman, Hurst, Rees & Orme, Oct.1st 1809.

Bishop Printer

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THE ELECTION.

PLATE I.

AN ELECTION ENTERTAINMENT.

FEW scenes in life are more full of humour than those of a County Election. The variety of characters to be met with there frequently draw a smile from the most grave and rigid.

Our artist commences his humourous piece with an entertainment at an inn in the county town, opened by one of the candidates for the reception of his friends, some time before the poll, in order to secure his interest; for there is nothing an Englishman loves so much as his belly. To preserve the connection of this piece, we are to suppose it a general election for knights of the shire, when two members of the whig party are chosen in opposition to two of the tory. But, as when the court and country are put in different scales, the weight of the second, at least in appearance, makes the first kick the beam; those in the tory interest are obliged to wear the faces of the whig in order to carry the point in question. Such is the case of the party present, evident by the slashed picture of the king, which they are supposed to have demolished, through a pretended aversion to the court; and the flag, on which is painted "Give us our eleven days," alluding to the alteration of the stile in the year 1752, which gave great displeasure throughout England; these things, with some others, such as the foppish dress of the candidate, the name of the person next him (one of his agents) *viz. Sir Commodity Taxem*, known by the address of a letter just presented him by the leering cobler, who has him by the hand, and whom he solicits, thinking he has taken him in for some service, and by the motto on the butcher's favour, (who is pouring gin on the broken head of another,) namely "For our Country." By these, and other circumstances, it is past doubt that the party present are tories under false colours. To confirm this farther, we see the opposite party throwing bricks and stones at the window, one of which has knocked down an attorney from his seat, who was employed in casting up the votes. Without is a flag carried by the mob, bearing these words, "Marry and multiply in spite of the devil and the court," and the effigy of a Jew, on whose breast is written "No Jews," alluding to those two unpopular acts that passed about the same time. To revenge this riotous proceeding without, observe

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a man throwing a stool out in return, and another emptying a vessel of urine on their heads; at these seasons decency and distinction are laid aside. As a proof of this, see here an assembly of all ranks of people; view the condescending candidate paying his respects to a female voter, an old toothless jade, who in obedience to the word of command, *viz.* "Kiss him *Moll,*" (from the man above her, who is shedding the fiery ashes on the member's wig,) is not only doing that, but taking other indecent liberties with him, while the girl is endeavouring to rob him of his ring. Before this woman is one *Abel Squat*, a dealer in ribbons, gloves, and stockings, brought as presents on the occasion, for which he has received a promissory note of fifty pounds, payable in six months, which he does not seem to relish. At the middle of this table, on the further side, sits a crooked object, ridiculing one of the fiddlers for his enormous length of chin, not considering his own deformity, even in that very part. In front is a boy making punch in a mashing tub, of which one of the corporation behind the young woman near the window, seems to have got his fill. But this entertainment does not consist in drinking only, eating to excess is also part of it, as is shewn by a parson and an alderman, (of all classes of men, known to be the greatest guttlers) voraciously cramming themselves, to the destruction of their health. Though the dishes are removed from the table, we see this guttling divine feasting luxuriously on the remains of a haunch of venison, even when all the rest have done, indulging his palate by heating it in a chaffing dish of coals, though he is almost fainting with the task.

With respect to the alderman, behold him after dinner, gorged with oysters, dying with one upon his fork, and a barber surgeon vainly attempting to recover him by bleeding. Behind this man's chair is a puritan tailor with uplifted hands, refusing to take a bribe, and his wife abusing him for so doing, "Curse your squeamish conscience," says she, "are not your wife "and children starving? have they cloathes to their backs, or stockings to "their feet?—take it,—or by all that's just you rue the consequence." Beneath the window is an old gentleman afflicted with the gravel. On his right hand is a droll genius making game of him, twisting his handkerchief into the representation of a face, and moving it with infinite humour while he chaunts the song of "*An old woman cloathed in grey.*" In this room we may imagine a variety of noises, loud and boisterous, which is increased by the addition of a few gut-scrapers, and a north country bag-piper. The only thing in this plate further to be noticed is the elector's coat of arms against the wainscot, *viz.* three guineas proper, with the motto, "SPEAK AND HAVE;" whose crest is a bawling mouth: hence we are taught that in elections honesty is shut out of doors, and gold the only prevailing argument.

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Hogarth pinx.t

T. Cook sculp.

CANVASSING FOR VOTES.

Published by Longman, Hurst, Rees & Orme Jan.y 1.1807.

Bishop Printer

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PLATE II.

CANVASSING FOR VOTES.

IN this print we are introduced to the opposite party, in an active canvass in a country village, prodigally scattering money among the inhabitants; for at these times nothing paves the way like gold, which, as a celebrated writer observed, is the strongest argument, and a most wonderful clearer of the understanding, dissipating every doubt and scruple in an instant. Mark then an agent for one of the candidates, making interest with the ladies, by offering them presents from the box of a travelling Jew, in order to gain their favour, which is oftener effected by baubles and sights, than by any degree of patriotism; he is supposed to entertain the village with a puppet-show, for admission to which a porter has just brought from the printer's some quires of tickets, together with a quantity of bills, usually distributed on these occasions, requesting of the electors their vote and interest. The cloth bearing the insignia of this exhibition, is allusive to the subject; the lower part represents Punch profusely throwing money to the populace, while the upper part offers a view of the treasury loading a waggon with money, in order to secure a parliamentary interest. In this piece Mr. Hogarth has taken an opportunity of ridiculing the clumsiness and absurdity of the building of the Horse Guards, in the heaviness of its steeple, which he has made to resemble a butt; and the lowness of the gateway taking off the coachman's head, as he passed through it, when his majesty went first to the House of Lords, after it was finished. In the front of this piece stands a country freeholder, beset on both sides by emissaries of different parties, presenting cards of invitation to dinner, in order to curry favour; one of whom, *viz.* he in the cap,i s supposed to be an attendant at the Crown, the other master of the Royal Oak; both are offering bribes, but one a much larger than the other; and the determination of the farmer is sufficiently known by the cast of his eye, which expressly declares that though his necessity obliges him to take a fee from

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both, his conscience bids him vote for him that gives the most. The woman counting her money, which the grenadier eyes with so much wishfulness, is the mistress of the inn; and is introduced to shew us that the general attention of all ranks of people is fixed upon that saint-seducing object, money; she sits upon the head of an old ship, fixed at the door, as is commonly seen at public-houses, which represents a lion ready to swallow a flower-de-luce, (the French arms); emblematical of the natural animosity that constantly subsists between England and France. As this scene would be imperfect without some eating and drinking, which is the very life of parliamenteering, our author has given us two men hard at it, in the larder; one tearing a fowl to pieces with his teeth, and the other playing away upon a buttock of beef. On the opposite side of this plate are two ale-house politicians, a barber and a cobler, who, with a total ignorance of men and measures, are settling the affairs of state, and planning sieges with half-pence and pieces of tobacco-pipe. As in the first plate the persons present wore only the cloke of reality, in this they shew themselves absolutely in earnest. The people having here assembled to break the windows, tear down the sign, (which one is sawing through on the top) and demolish the house, opened by the contrary party; and so resolute are they in their determinations, as even to dare the discharge of a gun; so headstrong and ungovernable is an English mob.

In this state of tumult and dissipation the time is spent 'till the day of election, when every agent is supposed to head his party, and march into town with a formal procession; the bells ringing, music playing, streamers flying, and people shouting. It is almost impossible to conceive the noise, the hurry, the bustle and joyous confusion of the populace, each party striving to be the loudest, and endeavouring by all the acts of opposition to suppress the other. Now all business is superseded by enjoyment, fighting and feasting is the employment of the day, all distinction is laid aside, and the beggar is as great as the lord. Having then made all the interest possible, and secured every vote in their power, the next step is to poll them.

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Pl. 70.

Hogarth pinxt. T. Cook sculpt.

POLLING AT THE HUSTINGS.

Published by Longman, Hurst, Rees, & Orme. Janr. 1st 1808.

Bishop. Printer

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PLATE III.

THE POLLING.

IN this print we are presented with both parties at the hustings, availing themselves of every possible advantage, and to swell the number of votes, polling the maimed, the sick, the halt, and the blind. The tory interest is distinguished by the orange-coloured flag, and is that on the right, where they are swearing in a pensioned officer, who has lost the major part of his person in the service of his country, and who is here supposed to be under a necessity of voting for the court, in order to secure his little pay. As a proof how little the solemnity of an oath, the most sacred act of man, is apt to effect us on these occasions, take notice that on the officer's laying his wooden stump upon the book, the swearing clerk bursts into a fit of laughter, which he endeavours to stifle by his hand, and which is not a little increased by the two counsellors disputing the legality of the oath. On the other side see the whigs distinguished by the blue flag and favours, polling a man who has lost the use of his limbs and senses by palsy, the latter of which is in some measure assisted by the whispers of one behind him, who is directing him whom to vote for. By the shackle on this man's leg, and the paper in his pocket, whose title is "The Sixth Letter to the People of England," we learn that he came into disgrace for being the author of that publication. Behind him is another freeholder, brought almost dying from his bed. So great is the opposition, and so hard run are they supposed to be, as to be under a necessity of procuring votes, even at the risk of life. On these occasions, each party endeavours to lessen the other in the eyes of the public; nor do they stick at any thing in order to accomplish it. All manner of calumnies and invectives being thrown out by the one party against the other. Witness those ballads bearing the print of a gibbet, (an emblem of the contents) which the woman is crying, and which a cluster of men are reading with so much glee. Among the numerous little strokes of humour which might be pointed out in this scene, we must not omit to notice

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the two magistrates, in opposite interests, attending the poll; one of whom seems not to like the account of it, and the other so sure within himself, of the success he anticipates, as to be lost in the pleasing reverie. This fully appears by his inattention to the person on his right, who is sketching off his face on paper. Regretting the sad situation of England under these scenes of venal corruption, Mr. Hogarth has introduced Britannia in her chariot, which is breaking down, and her life endangered, through the indiscretion and obstinacy of her coachman, who is at cards with the footman on the box, and who in contempt of all the cries and calls of his mistress, is determined to play on, let the consequence be what it will. An admirable stroke at the interested motives of venal statesmen. Let these statesmen however reflect that they are answerable to the public for their conduct, who have entrusted them with their properties and lives; and that if they make a wrong use of the power committed to their hands, though they may chance to escape an examination in this life, they will most assuredly meet with a severe one in the next.

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Hogarth pinxt. T. Cook sculpt.

CHAIRING THE MEMBERS.

Published by Longman, Hurst, Rees & Orme, May 1st 1807.

Bishop Printer

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PLATE IV.

CHAIRING THE MEMBER.

THE whig party having obtained the victory, this print presents them chairing their members; for though one only is in sight, the shadow against the court-house declares the other not a great way off. A tumultuous procession of this kind never fails of producing a great confusion. They are here supposed to have just passed a farmer's yard, hurrying pigs, geese, and every thing before them; and as one accident seldom comes alone, the sow is represented as having just overset a woman, who is near being trampled on by the mob. To add to this scene of uproar, out runs a thresher from the barn in defence of his pigs, and rashly strikes with his flail at the first person in his way, a bold and courageous tar, who repays him in his own coin. This winnower of corn, in raising his flail, accidentally strikes one of the carriers on his temples, stuns him with the blow and deprives him of his strength; which had nearly proved fatal to the member, by a sudden overthrow, had it not been prevented by the immediate assistance of another. An accident so unexpected, frightens a young lady looking over the church-yard wall, who seems by her fainting to have a greater concern in the gentleman's misfortune than we might at first be aware of. To increase this confusion, behold the bear falling foul of the tubs of garbage, the monkey squealing, and his piece taking fire. The action of the chimney-sweeper on the wall, must be allowed a fine stroke of moral humour, "Avast," says he, "my lads," to the thresher and sailor, "avast, death, "(imitating its ghastly grin) has put on his spectacles, and watches an "opportunity to lay you by the heels," intimating, that unless they speedily desist, the loss of life must be the consequence. Against the church is a sun-dial, with the motto, WE MUST; a pun, alluding to the name of the of the time-piece it is on; *viz.* "We must *die—all.*" Mr. Hogarth has in this taken an opportunity of shewing us that fighting and feasting are the usual attendants of tumultuous rejoicing, by throwing into this piece a

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woman beating her husband for leaving his business, who by the thread round his neck, and scissars by his side, is supposed to be a tailor. In one corner of this plate is a soldier, whom we are to understand by his being stript, as well by his broken sword and his wounds, to have been also fighting, and who is comforting himself with a quid of the best Virginia. With respect to feasting, see two men carrying out a barrel of beer to the populace, another licking the dregs of an empty cask, and to complete the whole, a dinner of many covers conveying to the best house in the place, that of the attorney's, (known by a clerk writing in an upper room,) for the entertainment of those to whom feasting at a public-house would have been disagreeable. One other thing more we shall notice, which is the introduction of a French cook, who is looking on the naked soldier with an eye of contempt. A striking declaration of the insincerity of modern popularity, who while she roars out "England for ever," betrays in her luxurious appetite, a dislike of her country, in the loathing of its natural food, and a craving for the unsubstantial dainties of the French. Thus in these, as in all other scenes of life, hypocrisy is the reigning principle, and the tongue is a constant traitor to the heart.

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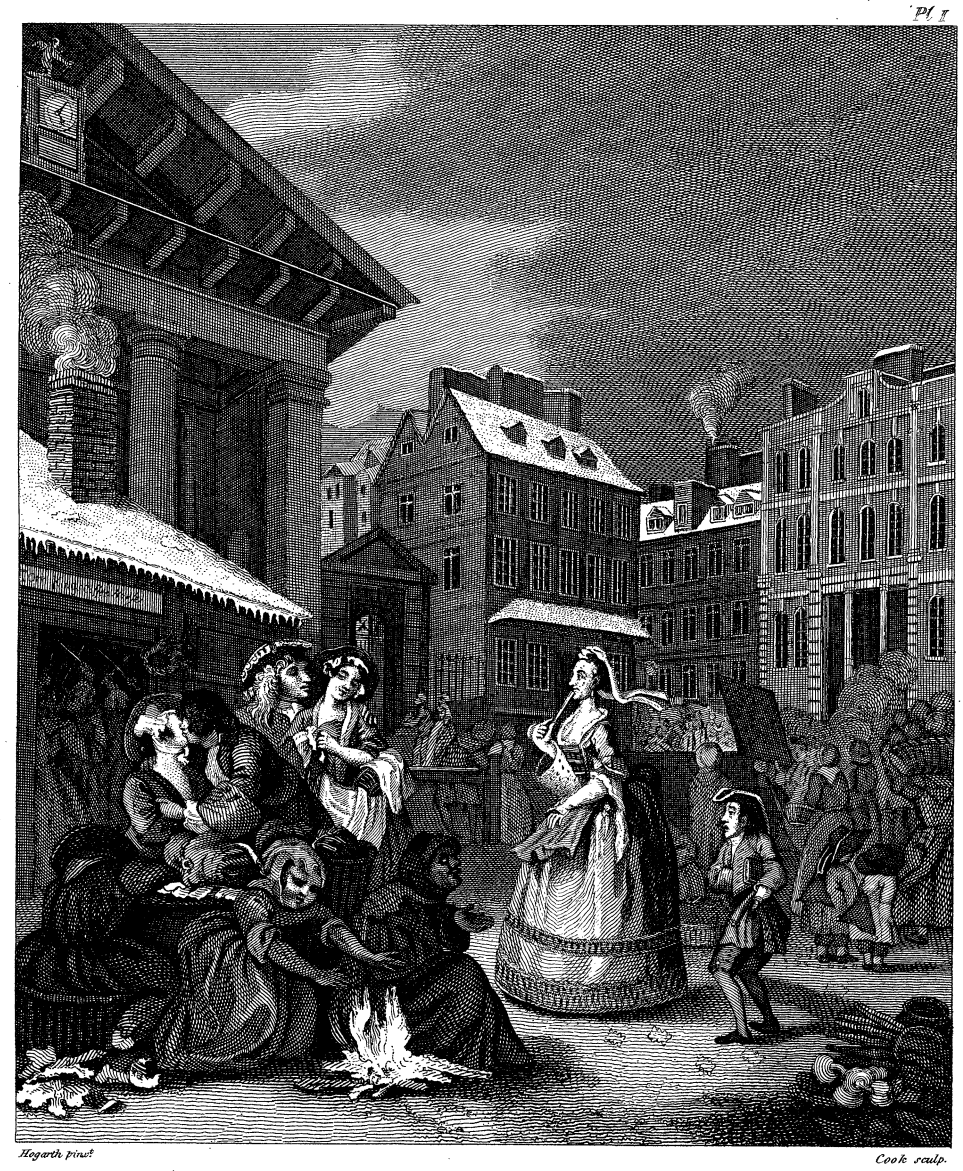
Pl. I



Hogarth pinxt. *Cook sculp.*

MORNING.

Published by Longman Hurst Rees & Orme Jan.1st 1807.

PROOF Bishop Printer

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THE FOUR TIMES OF THE DAY.

PLATE I.

MORNING.

THE just analogy between Painting and Poetry has been matter of long observation; each art equally affecting the passions, through the channel of different senses: indeed, so great is their similarity, that they, in some sort, partake of each other's peculiar properties. In poetry we see with our ears, and in painting we hear with our eyes. Poets have been frequently luxurious in the rural descriptions of the different parts of the day, and by a faithful delineation of nature, have pleased the imagination and delighted the understanding. Our author, in the prosecution of his studies in the sister art, has, in his turn, given us a humourous representation of such scenes as occur at those particular times in the metropolis; which may serve as a burlesque to the other, and will give those who have not an opportunity of being present, some idea of what passes beyond the circle of their own immediate knowledge.

The place from whence this scene is taken is Covent Garden; the time, break of day, or Morning; and the season, Winter, (evident from the icicles and snow upon the tops of the houses;) yet, cold as it is, we have here an old maid going to seven o'clock prayers, whose half-starved, shivering servant behind her, carrying her prayer-book, presents a fine contrast to his stiff mistress, who is dressed in a single lappet-head, and without a hand-

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kerchief; a manifest token of her vanity and pride, in adorning her person at the expence of her health. Regardless of the beggar, who is supplicating her benevolence, the sibyl pursues her walk, and seems to view with stern disdain the two girls who are amorously beset by a couple of rakes just issued from Tom King's coffee-house; the entrance of which presents a noble scene of confusion to the lovers of such sport. On the left of this plate are two boys "creeping like snails unwillingly to school," with their satchels on their backs; and a little further back is Dr. Rock, exhibiting his medicines for sale, and imposing upon the credulity of the people. The only thing further to be noticed in this plate is the clock in front of the church, which seems to be greatly decayed, by the figure of Time above; beneath is written this motto, *Sic transit gloria mundi*, "Thus passes the glory of the world;" intimating the frailty and instability of life, which posts away like the fleeting hours, and in time crumbles into nothing.

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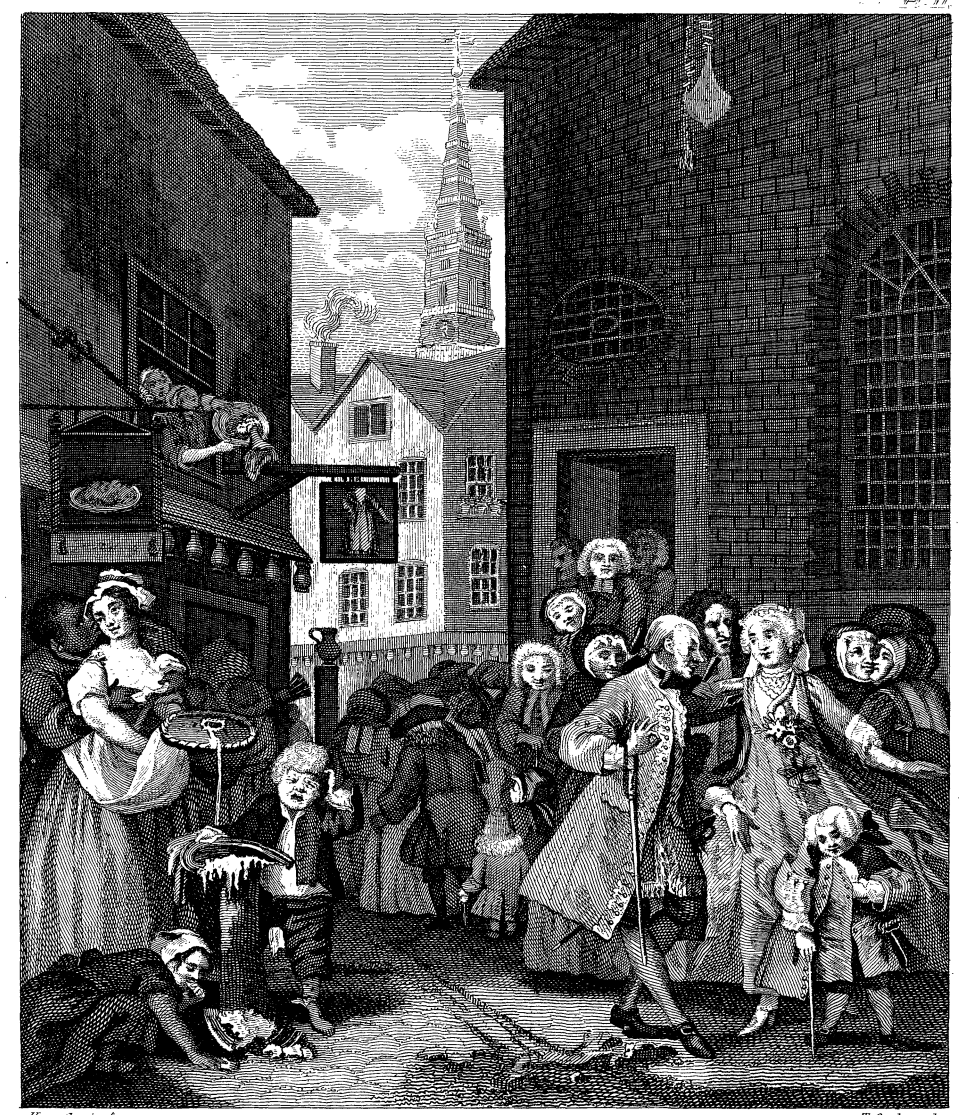

Hogarth pinx.t T. Cook sculp.

NOON.

Published by Longman, Hurst, Rees & Orme Janv.y 1.st 1807.

PROOF Bishop Printer

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PLATE II.

NOON.

IN this second plate we have a representation of Noon, with a view of the French congregation coming out of the chapel in Hog-lane, St. Giles's, it being supposed to be on Sunday. This plate presents us with an agreeable contrast between the finery of some of the congregation and the beggarly situation of the place, not a little heightened by the group of figures on the other side of the way, and the dead cat lying in the kennel, supposed to have been lately stoned to death by the cruelty of the neighbouring boys. Our author has here taken an opportunity of ridiculing the folly of the French fashions, with respect to dress; it being customary in France, at this period, for people to go extremely gay themselves, and at the same time to dress up their children like old men and women. Frequently would you see a girl of seven years of age in a sack, or suit of cloathes; and a boy of five in a sword and full-trimmed coat, with a bag to his hair that covered his back. So strange were their notions, and so ridiculous their manners!—On the opposite side are two houses, a cook's and a distiller's, (such being shops of the greatest business in that part of the town) humourously distinguished by their contrasted signs; the one having a head without a body, called the Baptist's Head; the other a body without a head, commonly known by the name of The Good Woman. As a further contrast to this last sign, observe the termagent quarrelling with her husband, and, in the heat of passion, throwing their dinner out of window! and so boisterous are they, as to attract a number of passers-by. The group on the left consists of a boy roaring for the mishap he has met with, in breaking the dish, and throwing down the pudding he was conveying from the baker's, the remains of which a hungry girl is collecting and devouring; and of a servant wench, kissed by a black in her way home with a smoking pye, while the gravy of her dish

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is poured upon the luckless urchin beneath. In the group on the right are two old hypocritical women saluting each other with a kiss of seeming friendship, though we may infer from their looks that they would destroy each other in their hearts; this characteristic of the French, is a lively picture of many among ourselves, who, being rivals in pride and ambition, will, to serve their own purposes, caress those whom they despise.

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Hogarth pinxt. *T. Cook sculpt.*

EVENING.

Published by Longman, Hurst, Rees & Orme, March 2nd 1807.

PROOF — *Bishop Printer*

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PLATE III.

EVENING.

IN the description of Evening we have the return of a family after their Sunday afternoon's walk to some tea-house or place of entertainment, in the out-skirts of London. The spot from whence this scene is taken, is that of the house known by the sign of Sir Hugh Middleton, at the New River head, near Sadler's Wells; where we see several people smoking and sweltering themselves, refreshingly and agreeably, it being supposed to be in the heat of summer. This house was formerly in great repute, though dwindled now into little better than an ale-house. The family here represented are citizens, and imagined to be so much jaded by the heat, and length of way, as to render their evening recreations toilsome and laborious; for, as Doctor Johnson observes, an ardent pursuit of pleasure generally defeats its own purpose; and when we have wasted days and nights, and exhausted our strength in the chace, it eludes our grasp, and vanishes from our view. Without any profound skill in the science of physiognomy, it is not difficult to discover that the lady is absolute master of her husband's person and his property, as well as his honour: the first of which is visible by his carrying the child, the second by the money they have been spending, and the last our author has artfully contrived to shew, by fixing a cow so judiciously behind, as to make the horns appear just above his head. The spaniel before, and the children behind, seeming to partake also of this wearisome recreation, (for by the servant's loosening the girl's shoe, we find she is as tired as the boy,) convince us that satisfaction is oftener sought than found, and that we commonly weary ourselves in the vain and laborious pursuit of pleasure.

Simplicity and submissiveness are stamped on the husband's countenance. His eldest son, quaintly dressed with a cockade in his hat, is

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taking his evening's ride on papa's cane: the girl behind has all the embryon features of a shrew.

In the early impressions of this plate the face and neck of the woman were covered with red, in order to shew her extreme heat; as the man's hands were tinged with blue, to intimate that he was by trade a dyer.

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Hogarth pinx.t *T. Cook scalp.t*

NIGHT.

Published by Longman, Hurst, Rees, & Orme, July 1st 1807.

PROOF *Bishop Printer*

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PLATE IV.

NIGHT.

THE last plate in this set is a description of Night, and that a night of rejoicing, *viz.* the 29th of May; evident from the bonfires, the oaken bough upon the barber's pole, and the oak leaves fixed in the freemasons' hats. The scene is taken from the narrow part of Charing Cross, as it formerly stood before the way was widened, looking from Whitehall, and exhibits the Rummer Tavern on one side, and the Cardigan's Head on the other; at that time two noted bagnios. We see here the Salisbury flying coach, just set out from the inn, overturning, and its passengers in the utmost fright, increased by the entrance of a burning serpent into the coach, thrown by some unlucky boy. On the other side a waiter is leading home a freemason in his apron, overpowered with liquor, who, by a cut on his face, is shewn to have been in a fray; he is scarcely out of one dilemma, before he is in another, for a maid, from a window in the Rummer Tavern, is showering her favours upon his head. On the right of this man is the house of a barber surgeon, illuminated with candles, whose sign is a hand drawing a tooth, the head in exquisite pain; beneath is written, "Shaving, bleeding, and teeth drawn with a touch." "*Ecce signum*," behold the sign. An emblem of the operator's abilities. And through the window we have a view of the joint operation of shaving and bleeding, by a drunken 'prentice. Beneath is a beggar's bagnio, a place to which such poor wretches as cannot find a better lodging, are obliged to resort in common. Though dark, we are able to discern these poor creatures by the light of the boy's link, which he is blowing in order to kindle a squib. Behind is a nightman, employed in his profession; and further back, a family carrying off their goods by stealth, fearing they should fall a prey to their landlord.

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Upon the whole, though there are many other circumstances to be met with in the streets of London, that might serve to distinguish the various parts of the day, yet these which Mr. Hogarth has noticed, seem to be the most striking, and are sufficient to declare him a proficient in his art, and well skilled in the knowledge of the town.

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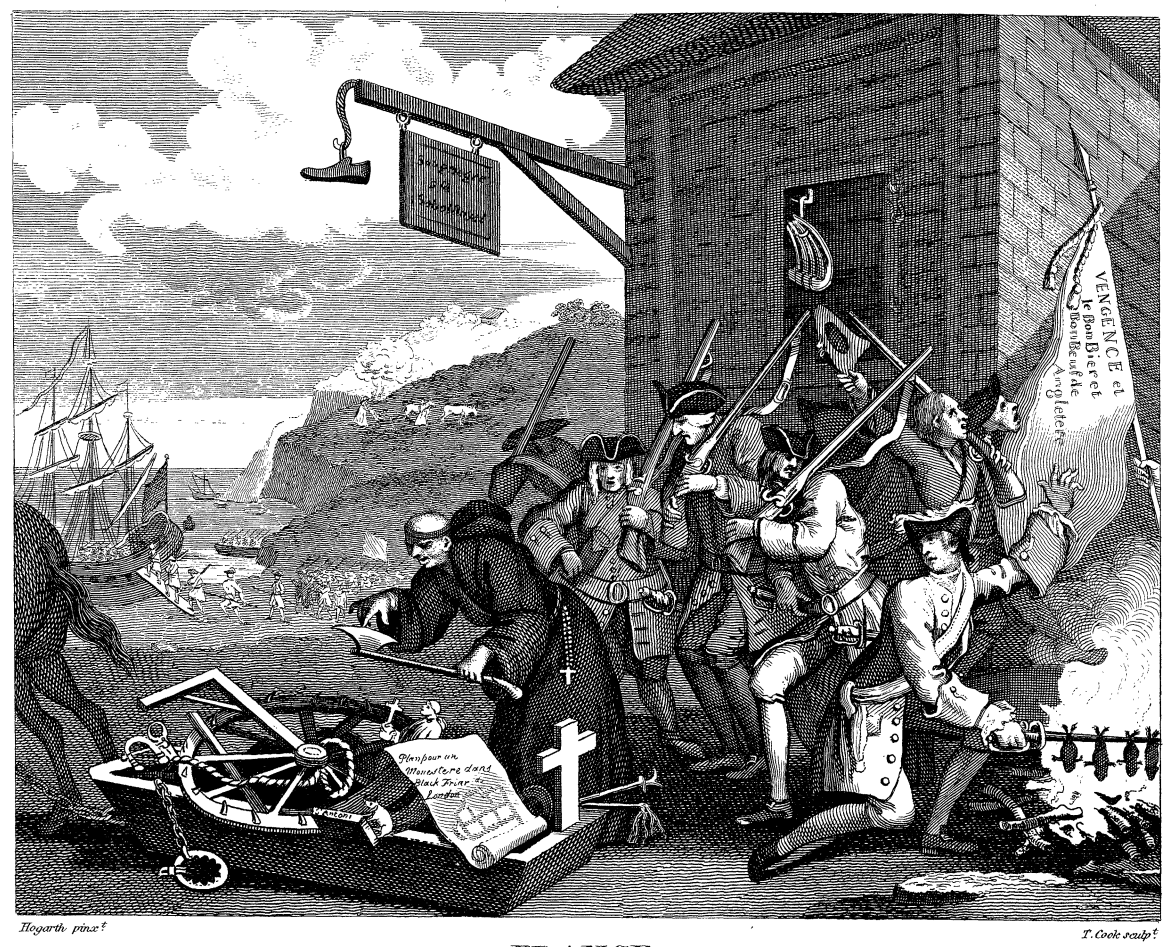

Hogarth pinxt *T. Cook sculpt*

FRANCE.

Published by Longman, Hurst, Rees, & Orme, July 1st 1807

Bishop Printer

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THE INVASION.

PLATE I.

FRANCE.

" With lantern jaws, and croaking gut,
" See how the half-starved *Frenchmen* strut,
" And call us *English* dogs!
" But soon we'll teach these bragging foes,
" That beef and beer give heavier blows,
" Than soup and roasted frogs.

" The priests, inflam'd with righteous hopes,
" Prepare their axes, wheels, and ropes,
" To bend the stiff-necked sinner!
" But should they sink in coming over,
" Old Nick may fish 'twixt *France* and *Dover*,
" And catch a glorious dinner."

THE settled enmity between England and France, together with the dastardly disposition of the one, and the brave spirit of the other, have given occasion for frequent triumph on our side, and dejection of spirit on theirs. This print and its companion were published in the year 1756, when a war broke out between this country and France. The scene before us represents the embarkation of the French troops, in order to invade England! And we observe their unwillingness to go, by the necessity the officers are under, of goading them on with the point of their halberts! The fore-ground of this plate exhibits a forlorn *cabaret*, or ale-house, whose sign is a wooden shoe, with a board, on which is written, " Soup-meagre a la sabot royal," *Soup-meagre at the royal wooden shoe.* A broth made of herbs and fat, (far unlike the rich gravy soups of England,) meat being there to the poor a

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great rarity, as is intimated by the neck bones of beef, void of flesh, hanging within the window; by the weak emaciated figures of the meagre Frenchmen, and by the general joy they show at the sight of their colours, on which is written in large letters, "Vengeance avec le bon bier et bon beuf d'Angleterre;" *Vengeance with the good beer and good beef of England;* and to which, by way of encouragement, the officer who is humbly roasting frogs before the fire, is pointing. Though the soldiers relish not this expedition, the clergy seem greatly to enjoy it, eager for an opportunity to exercise their studied persecution: This we are given to understand by a sledge of instruments preparing to be put on board, which contains scourges, gibbets, wheels, and other engines of torture, intended for a British inquisition. Among these are an image of St. Anthony, and a plan of a monastery purposed to be built at Blackfriars. The merciless disposition of popish bigotry is also well shewn, by the secret satisfaction the priest enjoys in feeling the sharpness of the persecuting axe. One thing more we learn from the plate before us, which is, that notwithstanding the British subjects were but a handful, in comparison with those of France, yet by our native prowess, and the justness of our cause, we had, by continued success reduced their men to so small a number, that they were glad to make shift with real invalids, whilst their women were obliged to manure the land themselves.

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ENGLAND.

Published by Longman Hurst Rees & Orme Augt. 31. 1807.

... Bishop Printer

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PLATE II.

ENGLAND.

" See John the Soldier, Jack the Tar,
" With sword and pistol arm'd for war,
" Should *Mounseer* dare come here;
" The hungry slaves have smelt our food,
" They long to taste our flesh and blood,
" Old England's beef and beer!

" Britons to arms! and let 'em come,
" Be you but Britons still, strike home,
" And lion-like attack 'em,
" No power can stand the deadly stroke,
" That's given from hands and hearts of oak,
" With Liberty to back 'em."

AS a contrast to the last plate, we have here the jovial sons of liberty at their general rendezvous! Observe the stout-hearted peasant enlisting in defence of his country! Lest the shortness of his stature should exclude him from the service, he is deceiving the serjeant by rising on his toes, ambitious of bearing the honourable name of soldier. See also here a well-built ale-house, the scene of joy and noble living, known by the sign of the late gallant Duke of Cumberland, who, by his warlike genius, became a terror to his foes. Beneath this sign is written, not '*Soup-meagre a la sabot royal*,' but, "Roast and boiled every day." Before the door is a table spread, on which is a buttock of beef, and a half-gallon pot of stingo. At this festive board, mirth takes the lead, and valour crowns the feast. This we learn from the song, "*Britannia rules the waves*," upon the table, and by the boy lying at his ease and playing "*God save the King*" upon his fife; but more particularly from the collected attention of the soldier and sailor to the horrid ugly figure of the French king, which a grenadier is daubing on the wall: his putting into his mouth the words, "You take

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" a my fine ships, you be de pirate, you be de teef, me send my grand " armes and hang you all," produces from the tar a roar of approbation, and a more particular attention from the soldier, giving their girls an opportunity of indulging a wicked thought, by measuring the breadth of the painter's shoulders.

The mirth, good humour, and air of content, delineated on the countenances of the figures introduced in this print, present a striking contrast to the lank and meagre personages we contemplated in the preceding one.

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Hogarth pinxt *T. Cook sculpt*

SOUTHWARK FAIR.

Published by Longman, Hurst, Rees, & Orme, July 1st 1807.

Bishop Printer

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SOUTHWARK FAIR.

THE subject of the plate under consideration is that of the Borough Fair; a fair held some time since in the Borough of Southwark, though now suppressed. This fair was attended, generally, by the inhabitants of town and country, and therefore, was one that afforded great variety; especially as before its suppression, it was devoted to every thing loose and irregular. A view of the scene, of which the following print is a faithful representation, will affirm this truth.

The principal view upon the left represents the fall of a scaffold, on which was assembled a strolling company, pointed out, by the paper lanthorn hanging in front, to be that belonging to Cibber and Bullock, ready dressed to exhibit "The Fall of Bajazet." Here we see merry-andrews, monkeys, queens and emperors sinking in one general confusion; and that the crash may appear the greater, the stand beneath is humourously supposed to consist of earthenware and china. Notwithstanding this fatal overthrow, few below are seen to notice it; witness the boys and woman gambling at the box and dice, the upright monkey, and the little bag-piper dancing his wooden figures. Above this scaffold hangs a painting, the subject of which is the *stage mutiny;* whose figures are as follow:—On one side is Pistol, (strutting and crying out "*Pistol's alive,*") Falstaff, Justice Shallow, and many other characters of Shakespear. On the other, the manager bearing in his hand a paper, on which is written, "*it cost* £6,000;" a scene painter who has laid his brushes aside, and taken up a cudgel; and a woman holding an ensign, bearing the words, "*We'll starve 'em out.*" In the corner is a man, quiet and snug, hugging a bag of money, laughing at the folly of the rest; and behind, a monkey, perched upon a sign iron, supposed to be that of the Rose Tavern in Drury Lane, squeaking out "*I am a gentleman.*" These paintings are in general designed to show what is exhibited within; but this alludes to a dispute that arose at the time when this print was

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published, which was in the year 1733, between the players and the patentee of Drury Lane Theatre, when young Cibber, the son of the Laureat, was at the head of the faction. Above, on one side, is an equilibrist swinging on a slack rope; and on the other, a man flying from the tower to the ground, by means of a grove fastened to his breast, slipping over a line strained from one place to the other. At the back of this plate is Lee and Harper's great booth, where by the picture of the wooden horse, we are told, is represented "The Siege of Troy." The next paintings consist of the fall of Adam and Eve, and a scene in Punch's opera. Beneath is a mountebank, exalted on a stage, eating fire to attract the public attention; while his merry-andrew behind is distributing his medicines. Further back is a shift and hat, carried upon poles, designed as prizes for the best runner or wrestler. In front is a group of strollers parading the fair, in order to collect an audience for their next exhibition; in which is a female drummer, at that time well known, and remarked for her beauty, which we observe has caught the eye of two countrymen, the one old, the other young. Behind these men is a buskined hero, beset by a Marshalsea Court officer and his follower. To the right is a Savoyard exhibiting her farthing show; and behind, a player at back sword riding a blind horse round the fair, triumphantly, in all the boast of self-important heroism, affecting terror in his countenance, glorying in his scars, and challenging the world to open combat: a folly for which the English are remarkable. To this man a fellow is directing the attention of a country gentleman, while he robs him of his handkerchief. Next him is an artful villain decoying a couple of unthinking country girls to their ruin. Further back is a man kissing a wench in the crowd; and above, a juggler performing some dexterity of hand. Indeed it would be tedious to enter into an enumeration of the various matter of this plate; it is sufficient to remark that it presents us with an endless collection of spirited and laughable characters, in which is strikingly pourtrayed the degeneracy of the times.

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Hogarth pinxt. T. Cook sculpt.

THE FARMERS RETURN.

Published by Longman, Hurst, Rees & Orme, March 1st 1807.

Bishop Printer

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THE FARMER'S RETURN.

THE interlude of the Farmer's Return was written by Garrick, in which piece he is here represented in the character of the Farmer. This interlude made its appearance soon after the coronation, and in it the author displayed his accustomed theatrical management, and knowledge of the town; the fashions and follies of the times are caught in the happiest manner, and the bauble of a coronation, with the imposture of the Cock Lane Ghost, are inimitably described by our Roscius, in the character in which he is here delineated. The piece was addressed to Mr. Hogarth, and the preface speaks the high opinion which the author entertained of the artist's merit and friendship.

The original of this sketch was in black chalk, and was evidently drawn from nature.

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Hogarth pinx. *T.Cook sculp.*

THE MARCH TO FINCHLEY.

Published by Longman Hurst. Rees & Orme. Nov.r 1.st 1809.

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THE MARCH TO FINCHLEY.

AS there was no extraordinary scene or particular occurrence to which our author was not attentive, so there was no instruction or entertainment that could be drawn from such scenes that he ever omitted. By this he became the Phœnix of his time, and one of the most useful members of society. He was remarkable for a peculiar sagacity in descrying a number of little circumstances that escaped the generality of spectators, which served to compose, enrich, and diversify his paintings. This uncommon qualification is very conspicuous in the plate before us, the general subject of which is, the march of the foot-guards to their place of rendezvous on Finchley Common, in their way to Scotland, against the rebels, in the year 1745.

The spot this scene represents is Tottenham Court Turnpike, from whence we have a view of Hampstead and Highgate, two delightful villages, situated on eminences, about a mile distant from each other. These serve to fill up the back part of the plate. The first object that presents itself below these hills, is a body of soldiers marching in tolerable order, with their baggage-waggon beside them. This regularity is indeed less observed in front, occasioned in part by the interruption they meet with, owing to the narrowness of the passage through the gate, and the licence allowed to the sons of liberty on quitting their homes. A young grenadier, of good mien, is the principal object of the first group; he is accompanied, or rather seized on and beset by two women, of different cast, disposition, and character. We are to understand they are both with child, and are claiming him for the father. One attempts to melt him with tears, the other to alarm him with threats; and so obstreperous is the latter, that the serjeant behind finds himself obliged to interfere. They are engaged also in different pursuits, one being a ballad singer, the other a news carrier; the former selling prints in favour of government, the latter against it. This we learn

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from the song of "God save the King," and the picture of the Duke of Cumberland, among other things, in the basket of the former; the Remembrancer, the London Evening Post, and the Jacobite Journal, in possession of the other; nay, we are further told, by the cross on the news-carrier's cloak, that as these women differ in other matters, so do they in religion, one being a Roman Catholic, the other a Protestant. On the left of this group is a young officer kissing a milk girl; which gives an arch wag an opportunity of robbing her of her milk, which he is pouring into his hat, and of which a chimney-sweeper's boy appears very desirous to partake. This incident attracts the attention of a pastry-cook behind, who seems to enjoy the piece of roguery, at which the man beside him points, at the same time that he is stealing one of the pies from his head. Thus, in laughing at another, we often draw the laugh on ourselves. Behind the pastry-cook is a man carrying a barrel of strong beer, which a soldier has artfully pierced with a gimlet, in order to fill his canteen, while another is keeping guard lest any should interrupt him. This last is comfortably drunk. A little further back is a priggish lieutenant, bringing up the rear of the company before him, stalking in all the pride of military march, coveting the notice of the women. On the right of the principal group is a Frenchman, represented as a man of some importance, in order to render him more ridiculous. He is whispering to a Scotchman, to whom he is communicating the contents of a letter he has just received, which we are to suppose relate to the event that occasions this march. Behind this Frenchman is an ale-house, in front of which is a drummer, who by beating on his drum, endeavours to shake off the thoughts of leaving his family, who in vain attempt to affect him by their tender farewell. On his right is a fifer, adding his noise to that of the drum; this lad, by the sweetness of his figure, is a beautiful contrast to the squalidness of the objects about him. There are in many parts of this excellent picture, objects, perhaps, less proper to describe than to paint. Whence is it, that the ear is more offended with indelicacy than the eye? Because we can look on certain objects in a picture, and pretend not to see them; but it is not so easy to listen and pretend not to hear. The object we are going to take notice of, is, however, not too gross to be mentioned; it being that of a soldier, to whom a journey to Montpelier would be much more beneficial than this to Scotland; love having given him a wound more real than that of which the Martillas and Coridons so

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much complain of in romances. He is represented in excess of pain, reading a bill of Dr. Rock's, posted up against the house. His improper situation obliges the girl, whom a curiosity of seeing the crowd has drawn to the window, to cover her eyes with her hand; but whether she does this effectually, shall be left to the spectator, who may imagine what he pleases. In the group on the right of this plate, opposite to that of the drummer, is another soldier exceedingly drunk, to whom his comrade (who has snatched up a hen from her brood of chickens, and conveyed it into his pouch) is in vain endeavouring to give a draught of water; a sort of female suttler offers him a glass of gin with more success, which the infant on her back, who seems too well accustomed to this liquor, is trying to get at; for so general is the use of it, among the lower class of people, become, as to be the comforting cordial of every age. Behind the group last mentioned, at some distance, is a grenadier handling a child, that is watching the linen, very rudely; her action of defence gives us to understand that he is carrying matters a little too far. This gives another, before him, an opportunity of carrying off a shift, that was hung up to dry, the property of the publican, whose house is three stories high, and whose windows are full of women of the town. Their different degrees of rank are well described by the different manner in which they are dressed, which humourously agrees with the particular story in which the painter has placed them. In one window is an old procuress, lifting up her hypocritical eyes and praying their safe return; in a second, an artful jade pretending to refuse a letter which an officer below is conveying to her, with all the seeming protestations of sincerity, on the point of his spontoon; in a third is one handing a glass of spirits to another; and in a fourth, one, apparently of better disposition than the rest, casting a piece of money into the hat of a poor cripple below. On the other side, behind, are two fellows stripped, and boxing; a circumstance we seldom miss seeing wherever there is a crowd. In this contest more seem engaged than the two men who are fighting. Here, we see a woman, supposed to be the wife of one of them, eager to get in, to part them, but kept back; there, a fellow encouraging the other, who appears to flag through the loss of an eye. But the principal figure is the cobler above, near the sign post, who is finely described with doubled fists, ready to fly at him who seems the victor; or in the bruiser's phrase, *to take up the conqueror*. In short, to give a particular description of every minute object

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in this print, would be an almost endless task, and to throw out any reflection on the various matter would be needless. Let it suffice to say, that we have here a faithful representation of nature, which speaks for itself, and so largely enriched with the true *vis comica*, or spirit of humour, that the more we examine it, the greater pleasure we have; and the longer we view it, the more beauties we find.

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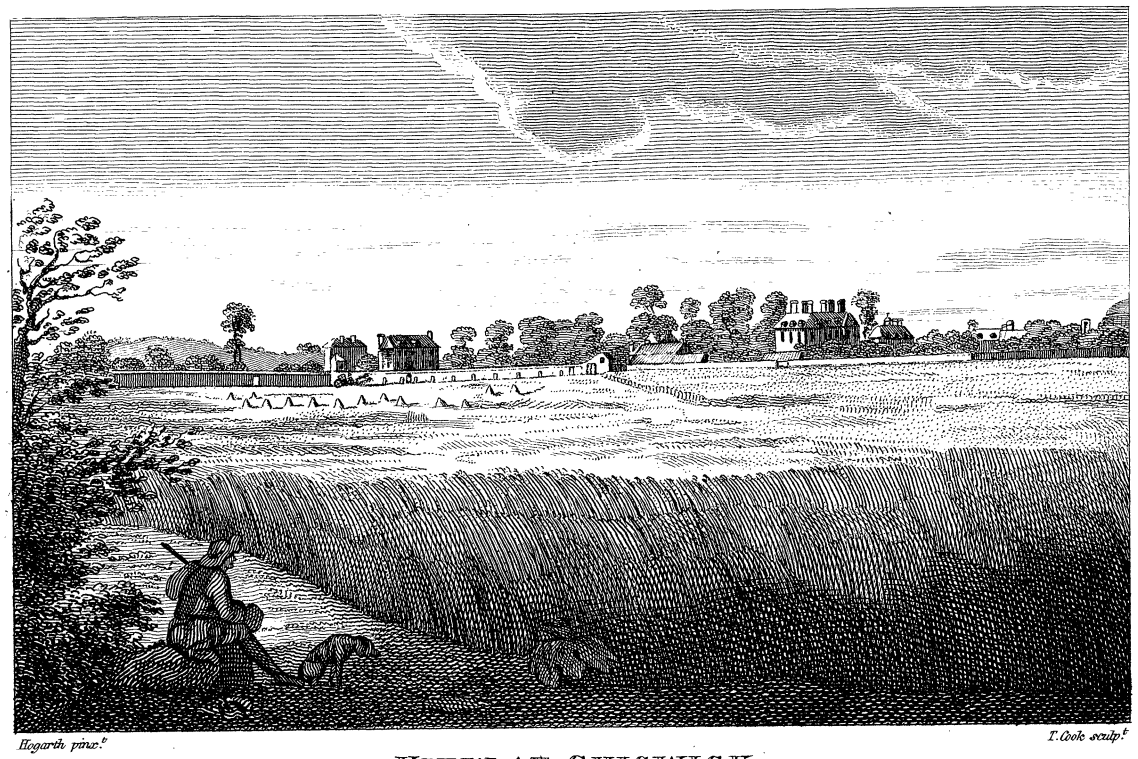

Hogarth pinx.t *T. Cook sculp.t*

VIEW AT CHISWICK.

Published by Longman, Hurst, Rees, & Orme, August 1st 1809.

Bishop Printer

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VIEW AT CHISWICK.

THIS view of Mr. Ranby's house, at Chiswick, was etched by Hogarth, in 1750. It was not at first designed for sale, but was afterwards regularly published by Mrs. Hogarth in 1781.

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GULLIVER PRESENTED.

This print of the presentation of Gulliver to the Queen of Babilary, designed by Mr. Hogarth, and engraved by Mr. Gerard Vandergucht, is the frontispiece to the "Travels of Mr. John Gulliver, son of Captain Samuel Gulliver," a translation from the French by Mr. Lockman. Mr. Nichols observes, "this is a wretched design; but there is as much merit "in the print, as in the work to which it belongs."

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Hogarth pinxt. *T. Cook & Son sc.*

GULLIVER PRESENTED TO THE QUEEN OF BABILARY.

Published by Longman, Hurst, Rees & Orme, Nov.1st 1808.

Bishop Printer

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Hogarth pinxt. *T. Cook sculpt.*

THE DISTREST POET.

Published by Longman Hurst. Rees & Orme. Nov.r 1.st 1806.

Bishop Printer Rolls build.gs

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THE DISTRESSED POET.

THIS plate describes, in the strongest colours, the distress of an author, without friends to patronize him. His living in one room, and that room a garret, appropriated to all the common offices of life, is a convincing argument of his extreme penury. His being reduced to the necessity of sitting without his breeches, while they are mending; without a shirt, 'till that, just washed, be dry; his want of a night cap, evident by his covering his head with the only wig of which he is possessed of; and above all, the empty safe, are confirmations of the fact. The confusion and litter of the place tell us, that to maintain a decent appearance without doors, engages the whole attention of his wife. This is manifest by h is shirt and shams hanging to dry, which she is supposed to have washed over night; and her mending his breeches, paying no regard to her crying infant. A melancholy proof of the lordly ascendency of some husbands, who imagine their wives attention should be turned to them only; and of the ridiculous fondness of some wives, in studying to adorn the object of their affections, at the expence of the quiet and reputation of their families! The other ornaments of his person, *viz.* the tye-wig, the sword, and full-trimmed coat, plainly denote how anxious a man, who rises above the generality of his fellow-creatures, on account of some liberal endowment, is, that he may appear above them, also, with respect to dress. The long cloak hung against the wainscot, shews us that the wife, by adjusting the *minutiæ* of her family, is obliged to neglect her own person, and cover her rags as the philosopher did his coals, (when he fetched them himself) with his cloak. But, on the other hand, we are taught how essential it is that a man of this profession should keep up appearances, as his success in life, in a great measure, depends upon the favours of the great. This often puts him to the sad necessity of spending, on his person, the major part of his substance, while his wife and children are, perhaps, pinched with cold and perishing with hunger. The scene here is supposed to be in the morning; the entrance of

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the milk-girl, with open mouth, and her presenting the tally, chalked with long arrears, heighten the distress. But, while we admire the connection of the piece, we must not omit to observe the countenance of the wife, (a fine contrast to that of the girl's) whom we are to imagine struck almost speechless at the thoughts of so large a debt to pay, and not a farthing to discharge it. The abusive language of the wench, and the crying of the child, confuse the father's brain, who has risen early to finish a poem on "The Comfortable Enjoyment of Riches," (a subject of which he can have but little idea,) which hunger urges him to get done by dinner time. The greatest inattention to material things, (owing to the unexpected entrance of the girl, which has put all in confusion,) is seen by the cat being suffered to suckle her kittens on our hero's best, and only coat; and the hungry dog carrying away the provision of the day.

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Hogarth pinxt *T. Cook sculpt*

CREDULITY, SUPERSTITION, & FANATICISM.

Published by Longman, Hurst, Rees, & Orme, Jan.y 1.st 1809.

PROOF *Bishop, Printer*

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CREDULITY AND SUPERSTITION.

" Believe not every spirit, but try the spirits, whether they are of God; because many false prophets are gone out " into the world." 1 *John, Chap.* iv. *Verse* 1.

AS there is nothing in this world, but what has, at one time or other, been abused, so it is the unhappy case of religion to share the same fate. For though the progress of philosophy and science has contributed to dispel the mists of ignorance, yet the annals of our own times have furnished melancholy proofs of credulity, superstition, and enthusiasm. To shew the absurdity of these things, to laugh the notions of them out of countenance, and to expose the fanaticism of the age, Mr. Hogarth published this plate, in the year 1762; in which he has given us a group of very laughable characters, and entered into the subject with infinite humour.

By the thermometer on the right, which is fixed in a human heart, our satirist would intimate, that lukewarmness in religion is the foundation of all this excess. He has set it upright on two books, *viz.* Wesley's Sermons, and Glanvil* on Witches, to shew us that credulity and superstition are the ground-work of fanaticism. The blood in this tube, in its ascending state, rises from *lukewarm* to *love*, which he would have understood to be heat of constitution; from *love* to *lust*, which by placing a glory round the word, he would have considered as the enthusiast's greatest good below. But, as the heat increases, it proceeds from *lust* to *ecstacy*; from *ecstacy* to *convulsion fits*; from *convulsion fits* to *madness*; and thence to *raving*, which is represented in the clouds, attended with cherubs, sounding the trumpet of joy; as, when once the unhappy mortal is got to that pitch, he is arrived at his unhappy end, and the completion of his teacher's wishes. In its descending state, when the blood loses its power of acting, it falls from *lukewarm* to *lowness of spirits*; thence to *sorrow*; from *sorrow* to *agony*, the utmost stretch of the senses; from *agony* to *settled grief*; thence to *despair*; from *despair* to *madness*; and from *madness* to *suicide*; one of these two extremes being the general consequence of enthusiasm. The upper part of this thermometer is decorated with a representation of the appearance of the Cock Lane

* An author, who wrote, some years since, in favour of witchcraft.

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Ghost, knocking to the girl in bed, (one of the many instances of the credulity of the English,) and the drummer of Tedworth, another well-known story. The power of a spell was once universally believed, and is frequently so, in country places, to this day. This is excellently set forth by the poor bewitched shoe-black, vomiting up hob-nails, crooked pins, and other things.* In this woman's hands is put a bottle, in which she is represented as having attempted to confine the spirit, which being of an aerial nature, has found its way out by forcing the cork. Her basket stands upon a book of Demonology, written by King James the First; a proof that these idle notions existed as well among the great and learned, as among the poor and illiterate. Within her basket we observe one of Mr. W——d's Journals; by this we are taught that she is a blind follower of that teacher. But the most astonishing thing of all is, that of the noted rabbit woman†, who, some years since, made the people believe that she brought forth rabbits instead of children; and so far imposed on their credulity, as to bring even some of the physical tribe to espouse her cause. We see her, here, laying in the fore-ground of this plate, in all the seeming throes of labour, with some friendly hand giving her a glass of comfort, which she has broken with her teeth. Mr. Hogarth would give us to understand by the general tenor of this print, that the chief principle of these teachers, whom he here satirizes, is interest; this we may learn from the checquered habit of the preacher, whom he supposes to change his outside form as ready and often as the Proteus of Pantomime. From the person of the clerk, (who by his squinting will be readily known) represented as a voracious harpy, with eager wings and griping talons, and from the descending cherub, which our author has humourously painted with a post boy's cap upon his head, as a messenger, express from the other regions, bearing in his mouth a letter, addressed to St. Money Trap, he would teach us, that lucre is their only object; but, if from nothing else, we might gather it from his representing the poor's box as a mouse trap,

* Bewitched persons are said to fall frequently into violent fits, and vomit needles, pins, stones, stubs, wool, and straw.

† One Mary Toft, of Godalming, in Surrey, who in the year 1726, pretended that she bred rabbits within her, and so far imposed on Mr. John Howard, Surgeon, at Guildford, and Mr. St. Andrè, Surgeon to the King, as to prevail on them as to espouse her cause. Nay, to such length did she carry the matter, as to draw the attention of his majesty himself, who sent down Sir Richard Manningham, one of his physicians, to inquire into it, when, he presently discovered it to be an imposture.

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intimating their collecting of money, under the notion of charity, which, when they have once in possession, they take care to secure. In order to this (says he, in colours, which are equally expressive as words) they preach up excess of *love*, establish *love feasts*, and recommend *holy kisses* among the faithful brethren, hold up the rod of terror, and thunder out damnation with the utmost vociferation. The first of these things he has set forth, by an extract of one of Mr. W———d's Hymns, from page 130, hanging from the clerk's desk, which contains these words,

Only LOVE to us be giv'n,
Lord! we ask no other heav'n.

By painting a glory round the word *love*, as round the word *lust* in the thermometer, he would have it understood that they mean one and the same thing, and that this thing is the ultimate object of the enthusiast's desire; farther confirmed by the male and female votaries, beneath the pulpit. The second is described by his holding out in one hand the figure of a witch, giving suck to a cat,* flying on a broomstick, and the devil bearing a gridiron in the other, as emblematical of the lost sinner broiling over the flames of hell. The third is represented by the crack in the sounding board, occasioned by the loudness of his voice, and the scale of vociferation hanging beside him, the lower note of which resembles the roaring of a bull, greatly distant from the natural tone, and is contiguous to the bawling mouth above, bellowing out, *blood*, *blood*, *blood*, *blood*. Considered in this light, with great propriety, is that text of scripture, written upon his book, "I speak as a fool," it being evidently the height of folly to attempt to convince a weak mind by terror! And such must the congregation be in general, or they would not hug themselves in their fond conceits; which they apparently do, in setting so much value upon those figures of a ghost, we see up and down among them, and which they are supposed to idolize as much as the Roman Catholics do the figure of the cross. Nay, that our author designed to draw a parallel between them, is manifest, not only from this, but, also, from the head of the minister, which he describes as shaven into a circle, in imitation of the heads of some particular orders of priests abroad; so, that by his wig falling off, he is, as it were, discovered to be a Jesuit in disguise. To inform us that enthusiasm gains the most

* It being said that the familiar with whom a witch converses, sucks her right breast, in shape of a little dun cat, as smooth as a mole, which, when it has sucked, the witch is in a kind of trance.

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ground among the poor and illiterate, whose credulity is greatest, he has introduced a man (who, by the altar and sacrificing knife before him, appears to be a Jew, for sects are generally formed of a mixture of other persuasions) killing a louse, strongly characteristic of the state of his congregation; and has decorated the pulpit with three figures, alluding to three known stories of apparitions, (expressive of the people's weakness) Mrs. Veal, Julius Cæsar,* and Sir George Villiers†. Those, on whom threats and terrors will not make an impression, are often brought over by cant and tears: this, says our author, has often produced wonderful effects; working by sympathy and persuasion; besides, it declares the sincerity of the preacher. See, then, the clerk with piteous face, and a crying cherub on either hand, whining out the hymns in dolorous tone! We have here exhibited, in one view, the various effects of superstition; it melting some into tears, lulling others into a settled grief, and driving others to madness. Behold then, behind, a poor despairing wretch, frighted out of his senses by an itinerant lay preacher beside him, pointing to the branch above, which is here humourously described as a horrid infernal head with horns; whose rotundity serves to represent a globe of hell, as newly drawn by R———ds!‡ The front of this is disposed into a face; round one of the eyes is written *Molten Lead Lake;* round the other, *Bottomless Pit;* down the nose, *Pitch and Tar Rivers;* on the line across the face, *Horrid Zone;* on one cheek, *Parts unknown;* on the other, *Brimstone Ocean;* round the mouth, *Eternal Damnation Gulph;* and, on the little sphere above, *Desarts of New Purgatory.* But to shew us, that even amidst all this terror, the hearts of some are so extremely callous, and so far buried in the lethargy of sin, as no alarm can awaken, Mr. Hogarth has represented one of this congregation asleep, and the devil taking that opportunity to whisper him in the ear; and to complete the whole, and inform us that it is such schism in the church, that brings religion into contempt, he has drawn a Turk looking in at the window, and smiling at their amazing folly. If this be Christianity, says he, Great Prophet! I thank thee that I am a Mahomedan.

* The first of these stories may be found in the preface to a book, called "Drelincourt upon Death;" the the second in the "Roman History."

† Father to the Duke of Buckingham, who was stabbed by one Felton, at Portsmouth. It is said Sir George appeared after he was dead, to one who had been his servant, charging him to inform his son of the design laid to destroy him, which took place as he foretold it, through the duke's obstinacy, in not avoiding it.

‡ A clergyman of the same way of thinking with Mr. W—tf—d.

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Hogarth pinx.t *T. Cook sculp.t*

FRONTISPIECE TO THE ARTISTS CATALOGUE 1761.

Published by Longman, Hurst, Rees, & Orme, March 2.d 1807.

Bishop Printer

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FRONTISPIECE AND TAIL-PIECE TO ARTISTS' CATALOGUE.

THESE two prints were designed by Hogarth, and engraved by Mr. Charles Grignion, for the Artists' Catalogue of Pictures, exhibited at Spring Gardens, in 1761; and so great was the demand for the catalogues, with these illustrations, that the two plates were soon worn down, and Mr. Grignion was employed to engrave others from the same drawings, of which the prints here presented are faithful copies.

FRONTISPIECE.

Erected in the cleft of a rock, we have here a building, intended for a reservoir of water; and by the bust of his late Majesty being placed in a niche of an arch, which is lined with a shell, and surmounted by a crown, we must suppose it a royal reservoir. The mouth of a mask of the British lion, is made the water-spout for conveying a stream into a garden-pot, which a figure of Britannia holds in her right hand, and with her spear in the left, is employed in watering three young trees, the trunks of which are entwined together, and inscribed *Painting*,—*Sculpture*,—*Architecture*. These promising saplings, are planted upon a gentle declivity; Painting is on the highest ground, and Sculpture on the lowest. It is worthy of remark, that the fructifying stream which issues from the watering-pot, falls short of the surface on which is planted the tree inscribed Painting, and goes beyond the root of that termed Sculpture; so that Architecture, which is much the loftiest and most healthy tree, will have the principal benefit of the water. If the tree Painting is attentively inspected, it will be found stunted in its growth, withered at the top, and blest with only one flourishing branch, which, if viewed with an eye to what the artist has previously written, seems intended for portrait painting. The tree, which is the symbol

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for Sculpture, appears to bend and withdraw itself from the reservoir; one branch, from the centre of the trunk, is probably funereal, and intended to intimate sepulchral monuments. The top, being out of sight, is left to the imagination.

TAIL-PIECE.

As a contrast to Britannia nurturing the trees, that are introduced in the last print, a travelling monkey, in full dress, is in this industriously watering three withered and sapless stems, of what might once have been flowering shrubs; and are inscribed *Exoticks*. These wretched remnants of things which were, are carefully placed in labeled flower pots; on the first is written *obiit* 1502; on the second, *obiit* 1600; and on the third, *obiit* 1606. Still adhering to the hieroglyphics in his frontispiece, Hogarth introduces these three dwarfish importations of decayed nature, to indicate the state of those old damaged pictures, which are venerated merely for their antiquity, and exalted above all modern productions, from the name of a great master, rather than any intrinsic merit. To heighten the ridicule, he has given his monkey a magnifying glass, that will draw forth hidden beauties, which to common optics are invisible.

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Hogarth pinxt *T. Cook sculpt*

TAIL PIECE TO THE ARTIST'S CATALOGUE, 1761.

Published by Longman, Hurst, Rees, & Orme, March 1st 1807.

PROOF *Bishop Printer*

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Hogarth pinxt. T. Cook sculp.

TICKET OF THE LONDON HOSPITAL.

Published by Longman. Hurst. Rees & Orme. Augst 1st 1809.

PROOF Bishop Printer

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TICKET FOR THE LONDON HOSPITAL.

THIS ticket was designed by Hogarth, and engraved by Mr. C. Grignion. It represents Christ and his Disciples, with persons at a distance carried to an Hospital. "Inasmuch as ye have done it unto one of the "least of these my brethren, ye have done it unto me." St. Matthew, Chap. xxv. Verse 40. As the charitable foundation of the London Hospital was instituted in 1740, it is probable this ticket was engraved soon afterwards.

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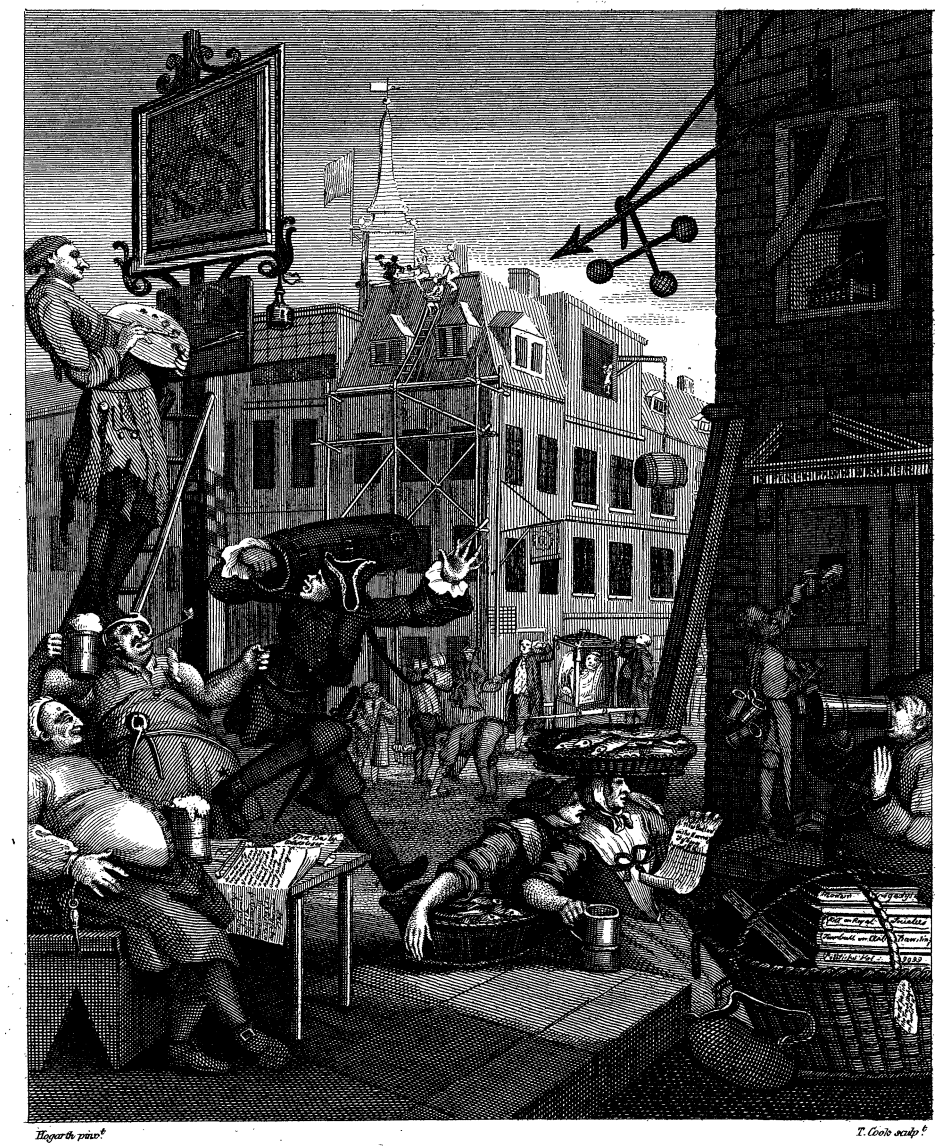

Hogarth pinx.t *T. Cook sculp.t*

BEER STREET.

Published by Longman, Hurst, Rees, & Orme, May 1st 1807.

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BEER-STREET AND GIN-LANE.

PLATE I.

BEER-STREET.

" Beer, happy product of our isle,
" Can sinewy strength impart;
" When wearied with fatigue and toil,
" Can cheer each manly heart.

" Labour and art, upheld by thee,
" Successfully advance;
" We quaff the balmy juice with glee,
" And water leave to France.

" Genius of health, thy grateful taste,
" Rivals the cup of Jove;
" And warms each English, generous breast,
" With liberty and love."

IN this print our author offers to our view a representation of John Bull in his happiest moments: a general cessation of work, and all parties regaling themselves with a refreshing draught of the cheering liquor, porter. On the left we have a group of jovial tap-house politicians,—a butcher, a drayman, and a cooper. The drayman is deceitfully whispering some soft things to a servant maid, who is all attention to what she hears; and by her having the key of the street-door with her, she is supposed to have stept out of some neighbouring house at dinner time, for a tankard of porter, which the family is waiting for. The butcher is nearly splitting his sides with laughter, to see the girl so easily imposed on; whilst the cooper behind, with a pipe in his mouth, a full pot in one hand, and a shoulder of mutton

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in the other, is enjoying the determination, that where good eating and drinking are, there must true happiness and jollity reside. On the table, before them, is the Daily Advertiser, and George the Second's Speech, on Tuesday the 29th of November, 1748, which our author has introduced here, by way of commemoration, it being much admired. On the right is a city porter, supposed to have just set down his load, in order to recruit his spirits with a heartening draught. This load Mr. Hogarth has humourously made to consist of a parcel of books, consigned to *Mr. Pastem*, the trunk-maker, in St. Paul's Church Yard, as waste paper. The books in sight are in folio, as follow: Lauder on Milton; Modern Tragedies, vol. 12; Hill on Royal Societies; Turnbull on Ancient Painting and Politics, vol. 9999. In the middle of this plate are two fish women, laden with British herrings, which at the time these prints were published, became very plentiful, under the protection of the British fishery. Behind are some paviours at work; further back is a dame of quality, in a sedan, going to court; it being supposed, by the flag displayed on the steeple, to be a birth day; and so corpulent is she, that was it not for a draught of porter by the way, her chairmen would not be able to carry her. Though Mr. Hogarth has thought proper in this print, to shew the advantage almost every individual receives from the drinking of this valuable liquor, yet he has given us a painter (painting a sign, *viz.* the barley-mow) in all the appearance of want, though happy, and smiling under it. In a garret window we see three journeymen tailors, who seem to partake of the general joy the bricklayers shew on the roof of the next house, at the arrival of their expected beer. This house is an ale-house, the landlord of which is supposed to be growing rich, by his repairing it, in opposition to his neighbour, *Nicholas Pinch*, the pawn-broker, who finds it difficult to live, for want of trade.

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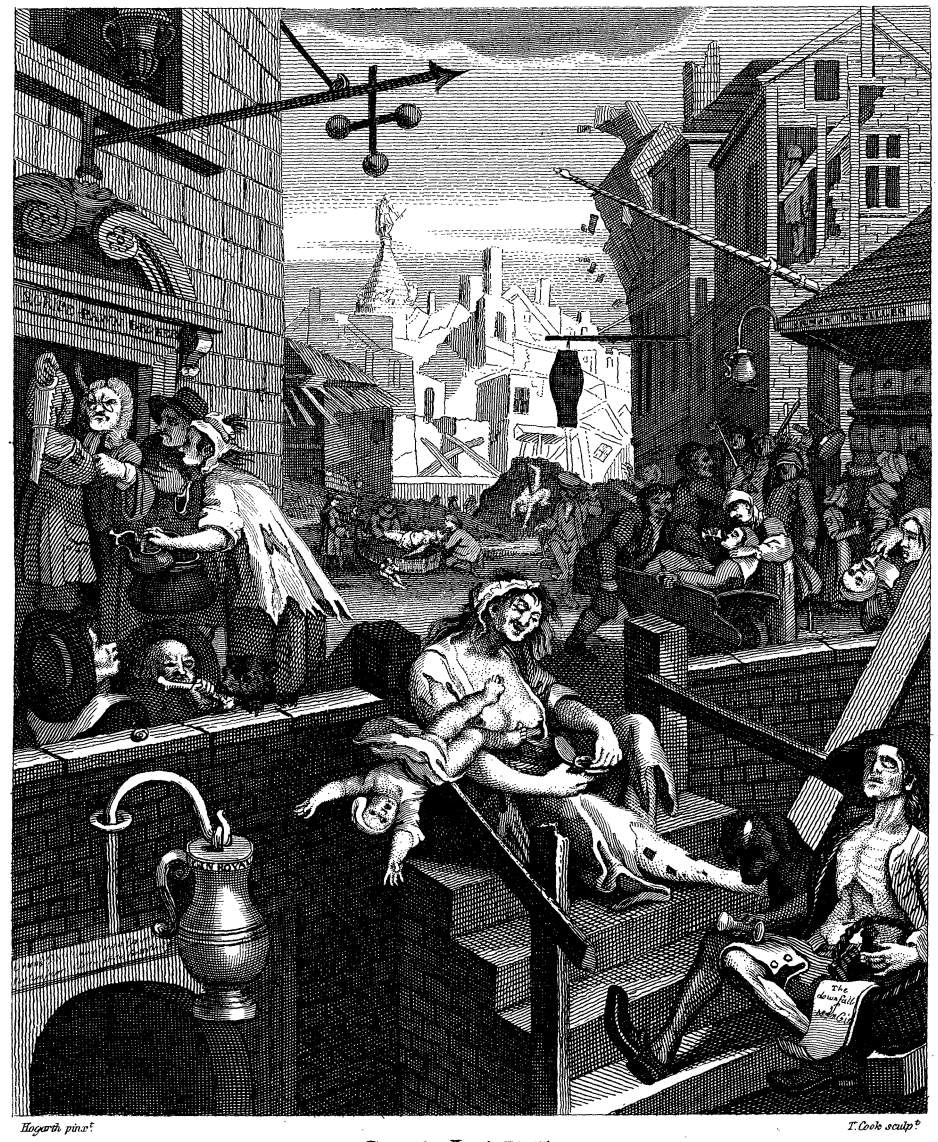

Hogarth pinxt *T. Cook sculpt*

GIN LANE.

Published by Longman, Hurst, Rees, & Orme, Nov.r 2.nd 1807.

PROOF *Bishop Printer*

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PLATE II.

GIN-LANE.

" Gin, cursed fiend! with fury fraught,
" Makes human race a prey;
" It enters by a deadly draught,
" And steals our life away.

" Virtue and Truth, driv'n to despair,
" Its rage compels to fly,
" But cherishes, with hellish care,
" Theft, murder, perjury.

" Damn'd cup! that on the vitals preys,
" That liquid fire contains;
" Which madness to the heart conveys,
" And rolls it thro' the veins."

AS a contrast to the last print, we observe in this, the pernicious effects of British Spirits among the poor. Here the scene of health and gladness is vanished, and that of disease and wretchedness introduced. As we remarked, in Beer Street, the houses to be fair and good-conditioned, excepting that of the pawnbroker's, which was ready to fall, so we perceive the houses here, in general, old and ruinous, excepting that of *Master Gripe's*. By this we are taught that poverty is the usual attendant on gin-drinking, and that where this vice prevails, none are known to thrive, but such as feed upon the property of others. This abominable liquor is, among the vulgar, very justly called by the name of *Strip-me-naked*, it being found to waste the substance of those poor wretches that accustom themselves to the drinking it, by a continual drain, not leaving them at last the bare necessaries of life; for this infatuating poison leads them on, and almost obliges them to repair the gnawings of one dram, by the burning aid of a second. See them, in order to support this endless expence, hastening to

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the pawnbroker's, whilst they have aught to pledge! Take notice of this miscreant examining the articles, lest he should lend too much upon them! Remark his grinding disposition in his countenance! Finely is this idea heightened by the boys below; they are supposed accustomed to the fatal drench, as, indeed, are all the people present. One is stupified, and fast asleep; giving the snail (an emblem of sloth) an opportunity of crawling over him: the other, tormented with raging hunger, and having nothing to eat, is gnawing a bare bone, which the greedy cur (equally emblematical) is tearing from him. As a proof that this custom of drinking gin is encouraged among the poorer people, and prevails among all ages of them, before the house of *Killman*, the distiller, is a woman pouring this deadly poison down her infant's throat; two charity girls, drinking to each other in the same; and one drenching her mother, who is already so much intoxicated, as to be under a necessity of being wheeled home in a barrow. The customary use of this liquor is as destructive as a pestilence, destroying numbers of people yearly, bringing on death by various ways; a represention of which we have in the drunken beast upon the steps, whose legs are broken out in ulcers; she is taking snuff, careless of her infant, who is falling from her arms, into the area of a gin cellar, over whose entrance is humourously written a public invitation, *viz.* "*Drunk for a penny; dead drunk for two-pence; clean straw for nothing.*" At the bottom of the steps, a retail vendor of gin and ballads, is supposed to have just expired, worn away by the frequent use of it. Two more objects remain to be noticed. The one is a beautiful female, killed by the excessive use of this ardent spirit, whose corpse two men are placing in a shell by order of the parish beadle. The officer's compassionate attention seems to be directed to her orphan child, who is loudly lamenting the loss of its mother. The other object is a dancing maniac, "grinning horribly a ghastly smile," with a pair of bellows in one hand, and his child impaled on a spit in the other. The agonized mother is screaming behind him. But we forbear to expatiate on a subject so detestably horrid as this part of the present plate.

The scene is laid in St. Giles's Parish, the lower inhabitants of which, in Hogarth's time, were notorious for their immorality and depravity.

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Hogarth pinxt. *T. Cook & Son sc.*

THE BENCH.

Published by Longman, Hurst, Rees, & Orme, July 1st 1808.

PROOF *Bishop. Printe*

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THE BENCH.

CHARACTER, CARICATURA, AND OUTRE.

IT having been universally acknowledged that Mr. Hogarth was one of the most ingenious painters of his age, and a man possessed of a vast store of humour, which he has sufficiently shewn and displayed in his numerous productions; the general approbation his works receive, is not to be wondered at. But, as owing to the false notions of the public, not thoroughly acquainted with the true art of painting, he has been often called a *caricaturer*; when, in reality, *caricatura* was no part of his profession, he being a true copier of nature; so to set this matter right, and give the world a just definition of the words, *character*, *caricatura*, and *outré*, in which humourous painting principally consists, and to shew their difference of meaning, he, in the year 1758, published this print; but, as it did not quite answer his purpose, giving an illustration of the word *character* only, he added, in the year 1764, the group of heads above, which he never lived to finish, though he worked upon it the day before his death. The lines between inverted commas, are our author's own words, and are engraved at the bottom of the plate.

" There are hardly any two things more essentially different than " *character* and *caricatura;* nevertheless, they are usually confounded, and " mistaken for each other; on which account, this explanation is attempted."

" It has ever been allowed, that when a *character* is strongly marked " in the living face, it may be considered as an index of the mind, to " express which, with any degree of justness, in painting, requires the " utmost efforts of a great master. Now that, which has of late years got

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" the name of *caricatura*, is, or ought to be, totally divested of every stroke " that hath a tendency to good drawing; it may be said to be a species of " lines that are produced, rather by the hand of chance, than of skill; for, " the early scrawlings of a child, which do but barely hint the idea of a " human face, will always be found to be like some person or other; and " will often form such a comical resemblance, as, in all probability, the " most eminent *caricaturers* of these times will not be able to equal, with " design; because their ideas of objects are so much more perfect than " children's, that they will, unavoidably, introduce some kind of drawing; " for, all the humourous effects of the fashionable manner of *caricaturing*, " chiefly depend on the surprise we are under, at finding ourselves caught " with any sort of similitude in objects absolutely remote in their kind. " Let it be observed, the more remote in their nature, the greater is the " excellence of these pieces. As a proof of this, I remember a famous " *caricatura* of a certain Italian singer, that struck at first sight, which " consisted only of a straight perpendicular stroke, with a dot over. As to " the French word *outré*, it is different from the rest, and signifies nothing " more than the exaggerated out-lines of a figure, all the parts of which " may be, in other respects, a perfect and true picture of nature. A giant " or a dwarf may be called a common man, *outré*. So any part, as a nose, " or a leg, made bigger, or less than it ought to be, is that part, *outré*, " which is all that is to be understood by this word, injudiciously used to " the prejudice of *character*." See Excess, Analysis of Beauty, chap. 6.

To prevent these distinctions being looked upon as dry and unentertaining, our author has, in this group of faces, ridiculed the want of capacity among some of our judges, or dispensers of the law, whose shallow discernment, natural disposition, or wilful inattention, is here perfectly described in their faces. One is amusing himself, in the course of trial, with other business; another, in all the pride of self-importance, is examining a former deposition, wholly inattentive to that before him; the next is buried in thoughts quite foreign to the subject, and the senses of the last are locked fast in sleep.—On what a tottering basis must the laws of a country stand, when so little regard is paid either to the character or ability of their protectors!

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Hogarth pinx.t *T. Cook sculp.t*

MOSES BROUGHT TO PHARAOHS DAUGHTER.

Published by Longman, Hurst, Rees, & Orme, March 1.st 1809.

PROOF — *Bishop Printe*

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MOSES BEFORE PHAROAH'S DAUGHTER.

"And the child grew, and she brought him unto Pharoah's daughter, and he became her son, and she called his name Moses." *Exodus, Chap.* ii. *Verse* 27.

THIS picture, among the many at the Foundling Hospital, was one designed both to decorate and recommend that noble charity; and surely, Mr. Hogarth could not have pitched upon a subject more applicable to the occasion. Every one must know the design of this charitable house of compassion, which is calculated for the maintenance of exposed and deserted infants; an institution of so political and merciful a nature, as to be, in all respects, worthy the royal sanction with which it is honoured. Let the spectator keep this in view, and call to mind the story of Moses, who was hid by his parents for three months, from the wrath of Pharoah, who had commanded every male child of the Hebrew women to be cast into the river, and he must acknowledge their similitude. When they could hide him no longer, his mother put him into a basket, made for that purpose, laid him in the flags by the river side, and thus left him to the mercy of providence. It chanced that Pharoah's daughter came down to this place, in order to wash herself, and seeing the basket, directed one of her maidens to bring it to her. When the child was brought, it cried, and thus excited her compassion: upon which, his sister Miriam, who had, unknown to her mother, stood by and watched him, and at that time had not quitted the place, proposed to the princess, to procure a Hebrew nurse for it: the royal maid consenting, she fetched its own mother, whom the princess considering only as a nurse, bade instantly to take it, telling her, she would, herself reward her for her trouble. Some time after, when the child was grown a little older, this great and amiable personage had him brought to her, and adopted him as her son. This last circumstance forms the subject of the print before us; where, on one side, we observe the illustrious fair

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one seated in all the pride of eastern magnificence, and with a gracious countenance, (royalty's greatest glory) holding out her compassionate hand, inviting the infant to her. On the other side, we see the mother-nurse receiving, with tears in her eyes, her stipulated wages, distressed at the thoughts of parting with her dearest child. The benevolence of the princess, the wonder and concern of her attendants, the self-importance of her treasurer, the innocent alarm of her boy, and the grief of its mother, are shewn in their respective faces, and present us with so fine a group of expressions, as can scarcely be equalled. Reflect now on the Foundling Hospital, and see in this History of Moses, the princely design of that merciful house of refuge, where the deserted helpless babe is rescued from the jaws of destruction; where it is brought up to be useful to society, to bless its heavenly benefactors, and to know its divine Creator. The Hebrew woman, here, parting with her infant, though not directly similar, must awaken in us the idea of a necessitous parent, perhaps a mournful widow, with a disappointed wounded heart, and with all that distress, woe, and despair that attend the lot of exclusion, carrying back, to an empty abode, her famishing child; when nothing but extreme want and necessity could so far have prevailed over parental affection, and the ties of nature, as to induce her to take the tender young creature from her bosom, and resign it, she knows not to whom, under public care.

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Hogarth pinxt. T. Cook sculp.

GATES OF CALAIS.

Published by Longman, Hurst, Rees & Orme, Jan.y 1.st 1807.

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ROAST BEEF AT THE GATE OF CALAIS.

"O the Roast Beef of Old England, &c."

THE scene before us is supposed to be taken from the landing of a surloin of beef at the gate of Calais, which is here represented as it stands. By the direction fixed to it, namely, for *Madam Grandsire*, at Calais, we learn, it is going to the English inn, in that city. Though luxury in France is no stranger, particularly to the upper class of people, (witness the corpulency of the full-bred friar,) yet, by the secret pleasure the priest receives at the sight of so large and noble a joint, we are taught how rare so substantial a dish is, even among them. The general consternation it causes among the soldiery, is very expressive of their poor living, and the French cook sinking under the weight of it, a manifest token of their debilitated condition, brought on by feeding on soup-meagre. This is further shewn by the scanty messes they were about to devour, when their attention was summoned to something more important. On the right of this plate are two men carrying a kettle, one of whom is expressing his surprise to his comrade, at the stability of English food in general. Behind this man is an Irishman, (a prisoner of war) distinguished by his vulgar face and short stature; but, at the same time our author has marked out that country by these defects, he has taken an opportunity of paying it a compliment for its bravery, by painting this man's hat with a hole in it, made, as is supposed, by a musket ball, in the heat of action. In the fore-ground is a Scotchman, (a prisoner also) scarred in the service, (this plate being published during the war between France and England) sitting on the ground, deploring his unhappy situation, with his dinner of bread and onions beside him. On the other side are three old women, who get their living by selling herbs, admiring the face of a scate, it being so much like

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their own. However poor these Frenchmen are in pocket, they are very attentive to their dress; shewn by the bags to their hair, and the centinel's paper ruffles, though his shirt is out at the elbows, and he is obliged to fasten up his breeches with a skewer; remarkable instances of their pride and vanity. Through the gateway we have a distant view of the carrying of the Host,* and the people on their knees, adoring it as it passes.

When Mr. Hogarth was at Calais, and sketching the gate, he was seized as a spy, and carried before the Commandant; but when it was known who he was, he was speedily set at liberty. This circumstance occasioned his introducing himself here, with the guard clapping him upon the shoulder. Upon the whole, this excellent picture is, with great justice, reckoned one of the best performances of our inimitable artist; and shews his acquaintance with the true spirit of satire.

* A religious ceremony, of carrying the consecrated wafer to the houses of the sick, in hopes of re-establishing health.

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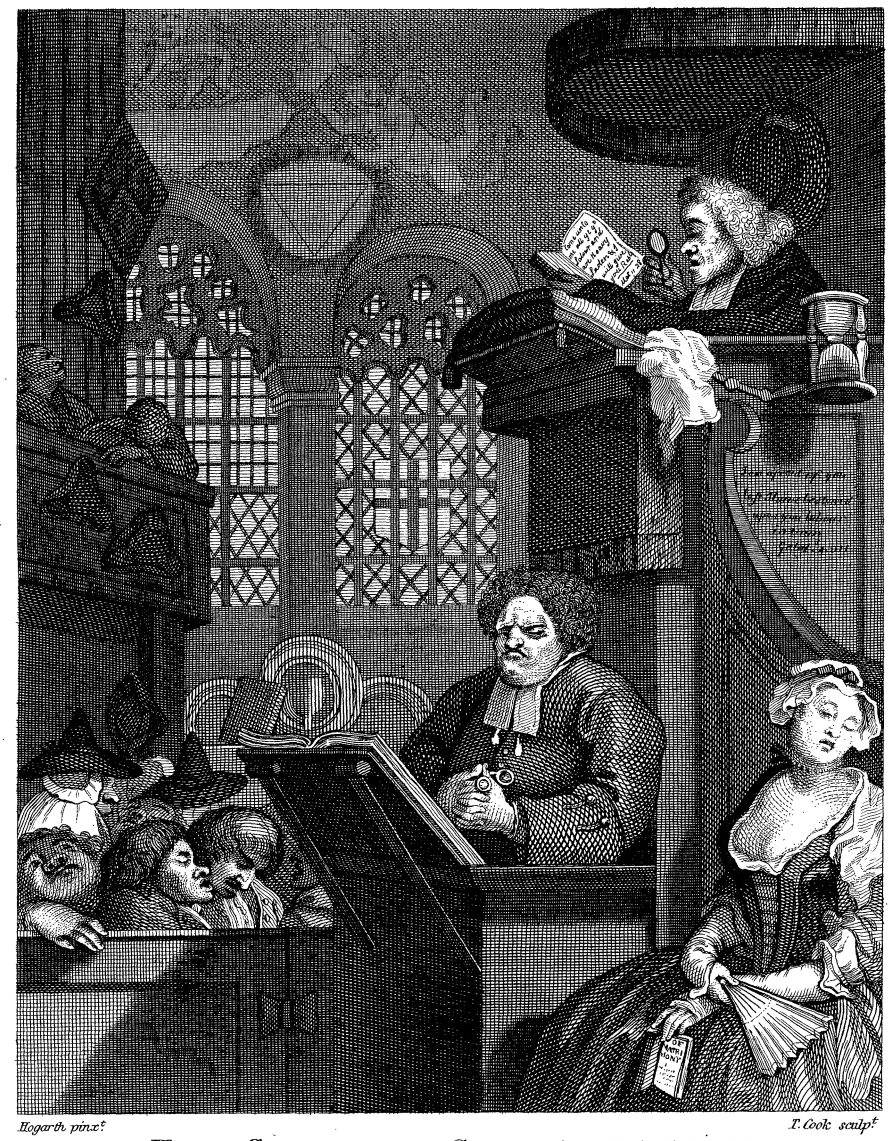

Hogarth pinxt. *T. Cook sculpt.*

THE SLEEPING CONGREGATION.

Published by Longman, Hurst, Rees, & Orme, Jan.y 1st 1809.

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THE SLEEPING CONGREGATION.

IN this sleeping congregation we have a striking instance of the effects of modern oratory. The scene is taken from a country church, the congregation consisting chiefly of the lower class of people, and the ill-judging minister supposed to be addressing them in language they cannot comprehend, which we are to imagine not his own, his vacant face declaring an empty head, and the rising pimples, that he spends more of his time over the bottle than his study. With great humour he is represented as preaching on *Matthew, Chap.* ix. *Verse* 28. "*Come unto me, all ye that labour, and are heavy laden, and I will give you rest;*" he having, in an eminent degree, the happy talent of quieting a restless body by slumber. The piece before us shews how inattentive the generality of mankind are to matters of the greatest importance; and from the prayer book (dropping from the hand of the dozing woman) being open at the matrimonial service, we are taught how readily they forego improvement, and prevent serious reflection, by amusing themselves with what they think entertaining. With great propriety is that text of scripture written against the pulpit, "*I am "afraid of you, lest I have bestowed upon you labour in vain.*" *Galatians, Chap.* iv. *Verse* 11. The hum-drum drawling manner of the indolent preacher is evident from its effects upon his hearers. Instead of being full of his subject, possessed with the spirit of it, and labouring under the weight of those conceptions which it inspires; instead of pressing upon the audience with a torrent of tender and manly eloquence, so as to animate the cold, rouse the lethargic, and bend the stubborn; we see him seated in his pulpit, poring over a discourse, which he delivers in so yawning a tone, that one would suppose him talking in his sleep: nay, by his handkerchief beside him, in continual use, we see that coughing, hawking, and spitting, the defects of other men's rhetoric, are the flowers, the figures, and ornaments of his. The common method of hurrying over the sermon, lest dinner should wait; and the fear of exceeding their customary time,

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(expressive to the greatest degree of the degeneracy of the clergy) is denoted by the hour glass beside him, as a monitor, lest he should dwell a little longer than ordinary. By the figure of the clerk, we may observe of how much consequence that officer of the church would fain be thought; and, by the screwing up of his face, we are given to understand that one chief part of religious deportment, is supposed by the ignorant and superstitious, to consist in outward appearance and fantastical grimace. And as a further proof that the distortion of his face is merely affectation, see him amorously leering on the naked bosom of the female near him. This piece is an excellent satire on the slovenly, indecent method of our modern clergy, and the spreading lukewarmness of men's minds on matters of religion.

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Hogarth pinxt *T. Cook sculp*

LORD LOVAT.

Published by Longman, Hurst, Rees & Orme, Jan.y 1st 1807.

PROOF *Bishop Printer*

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SIMON LORD LOVAT.

LORD LOVAT was born in the year 1667; his father was the twenty-second person who had enjoyed the title of Lovat, in lineal descent. His mother was dame Sybilla Macleod, daughter of the chief of the clan of the Macleods, so famous for its unalterable loyalty to its princes. This portrait of his lordship was drawn from life, at St. Alban's, whither our artist went for the purpose of taking it. He is painted in the act of counting the rebel forces with his fingers, and the likeness is said to be a most faithful one.

Lord Lovat was one of the last chieftains that preserved the rude manners and barbarous authority of the early feudal ages. He resided in a house which would be esteemed but an indifferent one for a very plain private gentleman in England, as it had properly only four rooms on a floor, and those not large. Here, however, he kept a sort of court, and several public tables; and a numerous body of retainers always attending. His own constant residence, and the place where he always received his company, even at dinner, was the very same room where he lodged; and his lady's sole apartment was her bed-room; and the only provision for the lodging of the servants and retainers was a quantity of straw, which they spread every night on the floors of the lower rooms, where the inferior part of the family, consisting of a very great number of persons, took up their abode.

From his own account, (as published in his memoirs) Lord Lovat seems to have been a man devoid of any fixed principle, except that of self-interest: and on his conduct during the rebellion of 1745, Sir William Young has the following observations :—

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" Your lordships have already done national justice on some of the " principal traitors who appeared in open arms against his majesty, by the " ordinary courses of the law; but this noble lord, who in the whole course " of his life has boasted of his superior cunning in wickedness, and his " ability to commit frequent treasons with impunity, vainly imagined that " he might possibly be a traitor in private, and rebel only in his heart, by " sending his son and his followers to join the Pretender, and remaining at " home himself, to endeavour to deceive his majesty's faithful subjects; " hoping *he* might be rewarded for his son's services, if successful, or his " *son* alone be the sufferer for *his* offences, if the undertaking failed. " Diabolical cunning! Atrocious impiety!"

Lord Lovat was executed in 1745; he suffered the execution of his sentence with fortitude. He was beheaded by the *maiden*, (an implement of death appropriated to state criminals in North Britain,) of which the guillotine (which was so destructively employed during the French revolution) is an improvement.

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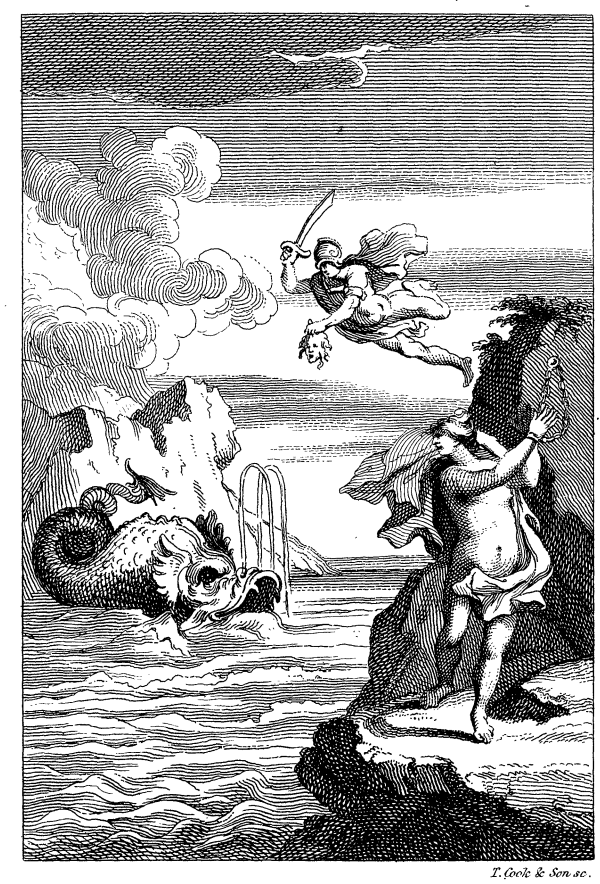
PERSEUS & ANDROMEDA.

Hogarth pinxt.

FRONTISPIECE.



T. Cook & Son sc.

PERSEUS DESCENDING.

Published by Longman, Hurst, Rees. & Orme, August 1st 1808.

PROOF — *Bishop Printer*

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PERSEUS AND ANDROMEDA.

THIS frontispiece to Perseus and Andromeda was executed in 1730, and represents Perseus and Medusa dead, and Pegasus. The other print, intended as an embellishment to the same work, represents the descent of Perseus.

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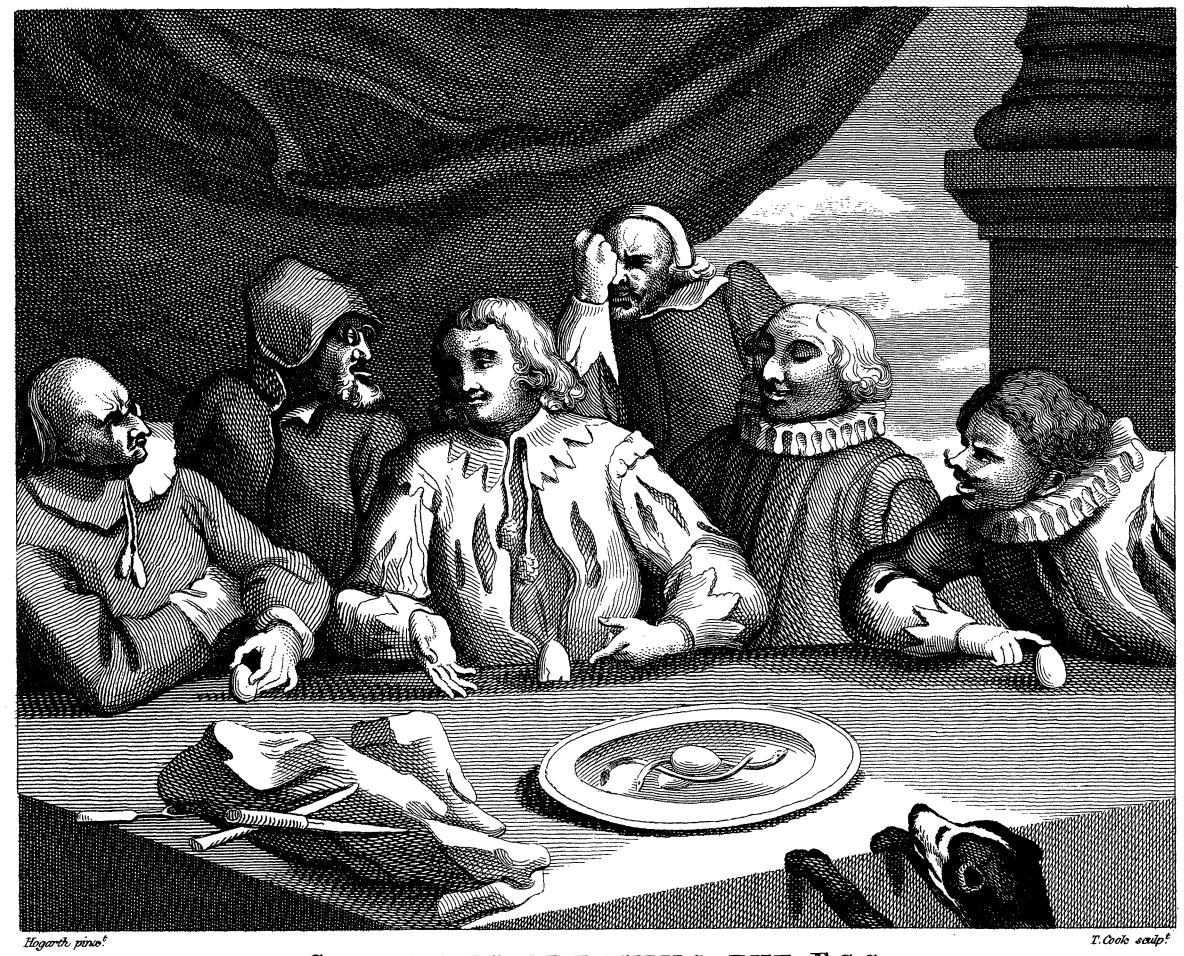

Hogarth pinxt. T. Cook sculpt.

COLUMBUS BREAKING THE EGG.

Published by Longman, Hurst, Rees, & Orme, Nov.r 2.nd 1807.

PROOF Bishop. Printer

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COLUMBUS BREAKING THE EGG.

THE design of this print is to ridicule that spirit of detraction which refuses the deserved meed to real merit, and to useful discoveries; for such is the envious and ungrateful disposition of some men, that they see no merit in any thing; and so far from encouraging ingenuity, do not allow it its just praise: nay, they study to deprive it of the little it may chance to meet with. Whatever discovery is made, according to them, was known by many before. Sensible of this prevailing folly, and by way of disarming the envy of his cotemporaries, Mr. Hogarth humourously engraved the plate under consideration, as head-piece to his receipt for the subscription-money of his Analysis of Beauty; a treatise, in which are detailed some judicious discoveries in the art of painting, (particularly that of the serpentine line being the line of beauty) that do honour to his memory, and will ever serve as a standing testimony of his superior skill.

Christianus Columbus, a Genoese, in the year 1499, venturing round the globe, in search of undiscovered land, under the patronage of Ferdinand and Isabella, King and Queen of Spain, fell in with the vast continent of America. Upon his return to Spain, instead of meeting with that praise to which his great undertaking entitled him, and which the service he had done the Spaniards demanded, they ungratefully made light of it, and considered it but as what could have been equally done by others. It was, said they, but to sail in such and such a latitude, and land stood right before him. To convince them of their ignorant mode of thinking, and expose them to the reproach of self-conviction, he is supposed, at a public entertainment, upon removal of the covers, to have proposed to some of these envious boasters, (the company present) their setting up an egg upon its smaller end. They are here represented as having been a long time employed in attempting it, but to no purpose. At last Columbus, to convince them it was readily to be done, if they knew but how to set about

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it, strikes the egg against the table, flattens its end, and sets it up; saying at the same time, "Now gentlemen you can all do it." The effect this produces upon their minds, is visible in their faces, and serves to shew the absurdity of people's crying out there is no art in doing a simple thing, when, in reality, simple things frequently require great readiness of thought and solidity of judgment. With respect to the eels, they allude to the serpentine line, or line of beauty; which our author has described in that manner, as most consonant with the eggs, they being both eatables; and by this means preserved a consistency on the table, and an analogy between the treatment of Columbus and that which he expected to meet with himself.

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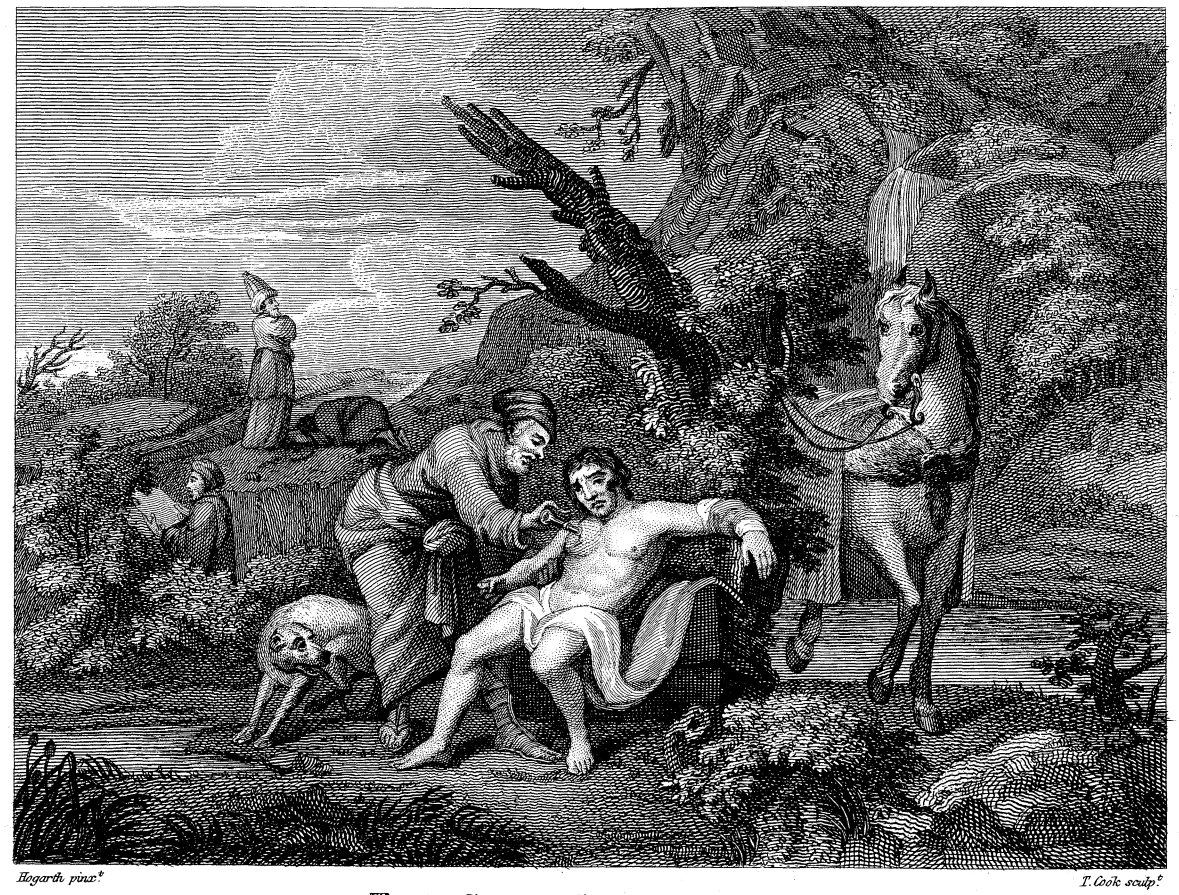

Hogarth pinx.t *T. Cook sculp.t*

THE GOOD SAMARITAN.

Published by Longman, Hurst, Rees, & Orme, May 1st 1809.

PROOF *Bishop Printer*

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THE GOOD SAMARITAN.

THIS and the following painting, of the Pool of Bethesda, decorate the staircase of St. Bartholomew's Hospital. The print from this painting was originally engraved by Ravenet and Delatre, in 1772.

In the Grub-Street Journal for July 14, 1737, appeared the following paragraph: "Yesterday the scaffolding was taken down from before the "picture of The Good Samaritan, painted by Mr. Hogarth, on the Stair-"case in St. Bartholomew's Hospital, which is esteemed a very curious "piece."

Hogarth paid his friend Lambert for painting the landscape in this picture, and afterwards cleaned the whole at his own expence. To the imaginary merits of his coadjutor, the Analysis, page 26, bears the following testimony: "The sky always gradates one way or other, and the rising or "setting sun exhibits it in great perfection; the imitating of which was "Claud de Lorain's peculiar excellence, and is now Mr. Lambert's."

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Hogarth pinxt. *T. Cook sculpt.*

THE POOL OF BETHESDA.

Published by Longman, Hurst, Rees, & Orme, Sept.r 1.st 1807.

POOF *Bishop Printer*

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THE POOL OF BETHESDA.

THIS print was engraved by Ravenet and Picot, in the same year with the preceding. There was likewise a small print from this painting, executed by Ravenet, in 1748. Mr. Walpole justly observes, that " the " burlesque turn of our artist's mind mixed itself with his most serious " compositions; and that, in The Pool of Bethesda, a servant of a rich " ulcerated lady, beats back a poor man (perhaps woman) who sought the " same celestial remedy." To this remark we may add, that the figure of the Priest, in The Good Samaritan, is supremely comic, and rather resembles some purse-proud Burgomaster, than the character it was designed to represent.

On the top of the staircase at St. Bartholomew's Hospital, and just under the cornice, is the following inscription: " The Historical Paintings " of this Staircase were painted and given by William Hogarth, and the " ornamental paintings at his expence, A. D. 1736." Both pictures, which appear of an oblong square in the engravings, in the originals are surrounded with scroll-work, which cuts off the corners of them, &c. All these ornaments, together with the compartments carved at the bottom, were the work of Mr. Richards. The late Mr. Alderman Boydell had the latter engraved on separate plates, appended to those above them, on which sufficient space had not been left. Hogarth requested that these pictures might never be varnished. They appear therefore to disadvantage, the

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decorations about them having, within these few years past, been highly glazed.

The Pool of Bethesda has suffered much from the sun; and The Good Samaritan, when cleaned, about the year 1780, was pressed so hard against the straining frame, that several creases were made in the canvass.

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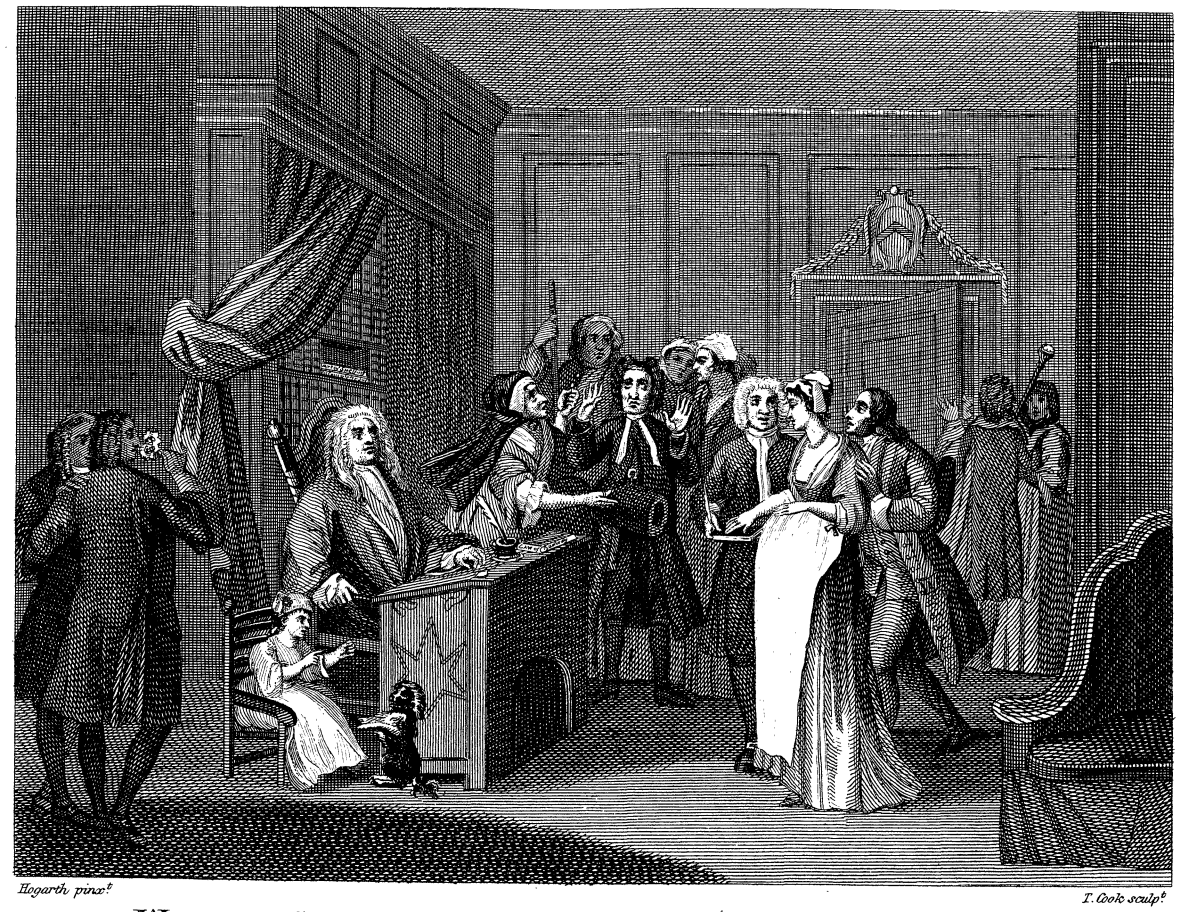

Hogarth pinxt. *T. Cook sculpt.*

WOMAN SWEARING A CHILD TO A GRAVE CITIZEN.

Published by Longman, Hurst, Rees, & Orme, May 1st 1809.

PROOF — *Bishop Printer*

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A WOMAN SWEARING HER CHILD TO A GRAVE CITIZEN.

" Here Justice triumphs in his elbow chair,
" And makes his market of the trading fair;
" His office shelves with parish laws are grac'd,
" But spelling-books and guides between 'em plac'd.
" Here pregnant madam screens the real sire,
" And falsely swears her bastard child for hire,
" Upon a rich old lecher; who denies
" The fact, and vows the naughty hussy lies.
" His wife enrag'd, exclaims against her spouse,
" And swears she'll be reveng'd upon his brows;
" The jade, the justice, and churchwardens agree,
" And force him to provide security."

THESE lines, engraven under the original print, in some degree describe the ceremony it represents. The original picture, from which it is taken, was one of our artist's early productions.

Picart, in his fourth volume of The Religious Ceremonies of all Nations, has introduced a copy of this print, accompanied with the following explanation:

" Many other customs might find a place here, and delight their " readers by their comical singularity, but we dare not crowd in too great " a number of those trifles, as not being properly religious ceremonies; " which therefore, 'till approved of by the church, or the governor of it, " prescribed by ecclesiastical laws or formularies, we shall omit, except " two or three of the most remarkable. The first is what the description " here annexed calls the breeding woman's oath; a custom not to be met " with in other countries, which is so fantastical, or rather unjust, that it " would be a prejudice to the laws of England if we were to judge of their

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" equity by that practice. Suppose any of these girls, which may be called
" amphibious (being neither wives nor virgins), is found to be with child.
" She does not, or will not pretend to know the father of this child. In
" order to free herself from the trouble of maintaining it when born, she
" looks out for some rich man, upon whom she intends to father it. Gene-
" rally they say she pitches upon some good citizen, though she does not
" know him, or may be has never seen him. Then she goes before a
" justice of the peace,—summons the pretended father to appear before
" him, and in his presence swears upon the Bible, which the clerk holds to
" her, that she owns and declares that such a one, whom she has summoned
" to appear, is the father of the child. How far the equivocal expressions
" and restrictions of that oath may excuse her from perjury, let a good
" casuist be the judge. However, the man thus named and sworn to by
" this formality of law, is obliged to pay an arbitrary fine, and to agree
" upon a sum of money for the maintenance of the child.

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Hogarth pinx.t *T. Cook & Son sc.*

Mr. GARRICK IN THE CHARACTER OF RICHARD THE III.

Published by Longman, Hurst, Rees, & Orme, Sept.r 2.d 1808.

PROOF *Bishop Printer*

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MR. GARRICK IN THE CHARACTER OF RICHARD THE THIRD.

DRAMATIC performances, when judiciously chosen, conducted with decorum, and well represented, have been ever considered as conducive to the good of society, in their improvement of the mind, their open correction of vice, and public commendation of virtue. In theatrical exhibitions the follies of the age are exposed, whilst its virtues appear in all their lustre. By these means men have been led to avoid the one, and to embrace the other. Hence it frequently happens that society reaps a benefit, which it would not probably meet with from the most prudent counsels and experienced lessons of the wise and aged. While men therefore admire the performer for his excellence, they should equally honour him for his importance, and the real service his labours are of to the community; for, to this school of instruction we flock, through inclination, and listen to what we are there taught with great attention. Here are the passions roused, reflection is set to work, and the heart is wrought upon; the mind gives way to conviction, and impressions are made that are not easily effaced. Let us then pride ourselves in the existence of a Garrick, and let us tell it with pleasure to succeeding ages, that he may have been equalled, but was never exceeded.

The character before us, in which Mr. Garrick is represented, is that of Shakespear's Richard the Third. Those who are acquainted with this prince's conduct, need not be told that he was naturally bold, courageous and enterprizing; that when business called him to the field, he shook off every degree of indulgence, and applied his mind to the management of his affairs. This may account for his being stripped no otherwise than of his armour, having retired to his tent in order to repose himself upon his bed, and lessen the fatigues of the preceding day. See him then hastily rising, at

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dead of night, in the utmost horror from his own thoughts, being terrified in his sleep by the dreadful phantoms of an affrighted imagination, seizing on his sword, by way of defence against the foe his disordered fancy presents to him. So great is his agitation, that every nerve and muscle is in action, and even the ring is forced from his finger. When the heart is affected, how great is its influence on the human frame!—it communicates its sensibility to the extreme parts of the body, from the centre to the circumference; as distant water is put in motion by circles, spreading from the place of its disturbance. The paper on the floor containing these words,

"Jockey of Norfolk, be not so bold;
"For Dicken thy master is bought and is sold,"

brought him by the Duke of Norfolk, saying he found it in his tent; and lying here unattended to, as a mark of contempt, plainly informs us that however a man may attempt to steel himself against the arrows of conscience, still they will find a way to his breast; and shake the sinner, even in his greatest security. And indeed we cannot wonder, when we reflect on the many murders he was guilty of, deserving the severest punishment; for providence has wisely ordained that sin should be its own tormentor, otherwise, in many cases, the offender would, in this life, escape unpunished, and the design of heaven be frustrated. But, Richard, though he reached a throne, and by that means was exempt from the sufferings of the subject, yet could not divest himself of his nature, but was forced to give way to the workings of the heart, and bear the tortures of a distracted mind. The expression in his face is a master-piece of execution, and was a great compliment paid by Mr. Hogarth to his friend Mr. Garrick; yet not unmerited, as all that have seen him in the part, must acknowledge the greatness of the actor. Without the tent we have a distant view of the camp, and of the royal guard warming themselves by some blazing wood; objects, with others in this print, designed to fill up and enrich the piece, whose moral tenor informs us that conscience is armed with a thousand stings, from which royalty itself is not secure; that of all tormentors, reflection is the worst; that crowns and sceptres are baubles, compared with self-approbation: and that nought is productive of solid happiness, but inward peace and serenity of mind.

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Hogarth. pinxt *T. Cook & Son sc.*

FRONTISPIECE TO KERBY.

Published by Longman, Hurst, Rees & Orme, Nov.r 1.st 1808.

PBOOK — *Bishop Printer*

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FRONTISPIECE TO KIRBY'S PERSPECTIVE.

THIS frontispiece appeared in 1754, and was engraved by Sullivan. *Motto.*—"Whoever maketh a design without the knowledge of perspective, will be liable to such absurdities as are shewn in this frontispiece."

The plate, after the first quantity of impressions had been taken from it, was retouched, but very little to its advantage. The late Mr. Samuel Ireland had the original sketch.

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Hogarth pinxt. *T. Cook sculpt.*

PIT TICKET.

Published by Longman, Hurst, Rees, & Orme, Jan.y 1.st 1808.

PROOF *Bishop Printer Rolls build*

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PIT TICKET.

AS there are few scenes in life, expressing the folly of mankind, that Mr. Hogarth has not taken an opportunity of exposing, so this, among the rest, is worthy of our notice, being, like that of horse racing, one of the fashionable diversions, calculated to support that spirit of gaming, for which this country is distinguished. Exclusive of this, we are persuaded it can afford very little entertainment, unless we delight in cruelty, and find pleasure in giving pain.

Take notice then of this group of gamblers, of all ranks, as well noblemen, as butchers, chimney sweepers, shoe blacks, post boys, thieves, and blackguards of all denominations; we say, noblemen, for to what meanness will not men submit to gratify their reigning passion? Read in their faces the disposition of their hearts. Observe him in the middle, see him lost in the enjoyment of his favourite amusement; eager to bet, and full of cash, he is the ready dupe of every one who pleases to take advantage of his weakness. In this confused state of mind, one villain is purloining a bank note from him; behind him is another, wishing to do the same, and grudging his neighbour the happy opportunity. The next but one above the last noticed, is a blind man, who, with that old sporter on the other side, (supposed to have lost his hearing, and the use of his limbs by age,) is introduced by way of intimation, that so bigotted are we to our particular inclinations, that although we have not powers to indulge them, still are we desirous to partake of the enjoyment, though it be even but a taste. Next the pit, on the left of this plate, is one man registering the bets; another with a bag containing a favourite cock, for a by battle; and near him another, with the utmost eagerness bawling out "*Ginger* against *Pye*, "for that piece, who says done?" Above, without the pit, is a Frenchman, turning up his nose at this insipid entertainment, and dropping his snuff in the eyes of the man below him. Indeed many of our diversions have met,

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and do still meet with the contempt of foreigners, who from such vulgar and low-bred amusements, have too justly looked upon us with an eye of disdain, and considered us a rough and unpolished people. That picture hanging against the wall, is the portrait of one Nan Rawlins, a noted woman, who lived by gaming, and who for that purpose made it her business constantly to attend horse racing, cock fighting, and all sorts of public diversion. In the middle of the pit is the shadow of a man drawn up in a basket to the ceiling, (there being no room to introduce the figure) a punishment inflicted on such persons as bet more money than they can pay; he is represented as offering his watch to redeem his liberty. On this side of the pit are a number of persons at the same employ, betting and taking their bets; among whom is one overpowered with liquor, looking with concern on his almost empty purse, and condemning himself for his folly in playing it away.

Upon the whole, the moral tenor of this piece is to create in us a disgust of such vulgar entertainment, and an abhorrence of that merriment which disgraces the gentleman and degrades the man.

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Hogarth pinxt. *T. Cook sculp.*

GUSTAVUS LORD VISCOUNT BOYNE &c.

Published by Longman, Hurst, Rees & Orme, Aug.1st 1809.

PROOF—Bishop Printer

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LORD BOYNE.

THIS portrait of Lord Viscount Boyne is etched from an original painting in oil, by Hogarth; from which two very indifferent mezzotinto prints were engraved and published in Ireland, the one by Miller, the other by Ford. The scarcity of these prints, we presume, not their excellence, has raised them in price, from five thirteens Irish, or five shillings and five pence English, to the enormous price of five guineas.

Gustavus, the second Lord Viscount Boyne, was born in 1710, and was very early removed to London by his mother, who placed him at Westminster School. On the death of his grandfather, 16th September, 1723, he succeeded to the title and estates of the family, together with a very large fortune, expressly bequeathed to him by his grandfather, on condition that he chose Sir Ralph Gore and his uncle, Henry Hamilton, as his guardians, which he accordingly did. After visiting the courts of foreign princes, he returned from his travels in October, 1731, and took his seat in the Irish House of Lords in December following. In 1735, he was chosen a Member of the English House of Commons, for Newport, in the Isle of Wight. In 1736 he was sworn of the Privy Council; and in 1737, appointed a Commissioner of the Revenue of Ireland, on which occasion he vacated his seat in the House of Commons, but was immediately re-chosen. He died, unmarried, the 18th of April, 1746, and was buried at Stackallen. His successor in the title was his first cousin Frederick, eldest son of his uncle.

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Pl. I.

THE TIMES.

Published by Longman, Hurst, Rees & Orme, Aug.1st 1809.

PROOF Bishop. Printer

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THE TIMES.

PLATE I.

PREVIOUSLY to the publication of this print, Mr. Wilkes, who was then at Aylesbury, was informed that it was political, and that Lord Temple, Mr. Pitt, Mr. Churchill, and himself, were the leading characters held up to ridicule. Under the impression which this intelligence conveyed, he sent Mr. Hogarth a remonstrance, stating the ungenerous tendency of such a proceeding; which would be more glaringly unfriendly, as the two last mentioned gentlemen and the artist, had always lived upon terms of strict intimacy. This produced a reply, in which Mr. Hogarth asserted, that neither Mr. Wilkes nor Mr. Churchill were introduced, but Lord Temple and Mr. Pitt were, and that the print should be published in a few days. To this it was answered, that Mr. Wilkes would hardly deem it worth while to notice any reflections on himself, but if his friends were attacked, it would wound him in the most sensible part,—and well as he was able,—he should revenge their cause. This was a direct declaration of war: the black flag was hoisted on both sides;—the print, however, was soon after published, and on the Saturday following, in No. 17 of the North Briton, commenced a most unmerciful attack on our artist. But as to detail the particulars of this attack is not now our province, we shall proceed to the print before us.

In this print the globe, which must here be considered as the world, though it appears to be no more than a tavern sign, is represented on fire, and Mr. Pitt exalted on stilts, which are held by the surrounding multitude, blowing up the flames with a pair of large bellows. His attendants are composed of butchers, with marrow-bones and cleavers, a hallooing mob armed with clubs, and a trio of London Aldermen, in the act of adoration. From the neck of this idol of the populace, is suspended a Cheshire cheese, with 3,000*l.* on it. This alludes to what he said in Parliament—that he

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would sooner live on a Cheshire cheese and a shoulder of mutton, than submit to the enemies of Great Britain. Lord Bute, attended by English soldiers, sailors, and Highlanders, manages an engine for extinguishing the flames; but is impeded by the Duke of Newcastle, with a wheel-barrow full of Monitors and North Britons, for the purpose of feeding the blaze. The respectable body under Mr. Pitt are the Aldermen of London, worshipping the idol they had set up; whilst the musical King of Prussia, who alone is sure to gain by the war, is amusing himself with a violin amongst his miserable country women. The picture of the Indian alludes to the advocates for retaining our West Indian conquests, which, it was said, would only increase excess and debauchery. The breaking down of the Newcastle Arms, and the drawing up the patriotic ones, refer to the resignation of that Noble Duke, and the appointment of his successor. The Dutchman smoaking his pipe, and a Fox peeping out behind him, and waiting the issue; the waggon, with the treasures of the Hermione; the unnecessary march of the militia, signified by the Norfolk jig; the dove with the olive-branch, and the miseries of war; are sufficiently intelligible, and need no explanation.

The first impressions of this print may be known by the following distinction. The smoke just over the dove is left white; and the whole of the composition has a brilliancy and clearness not to be found in the copies worked off after the plate was re-touched.

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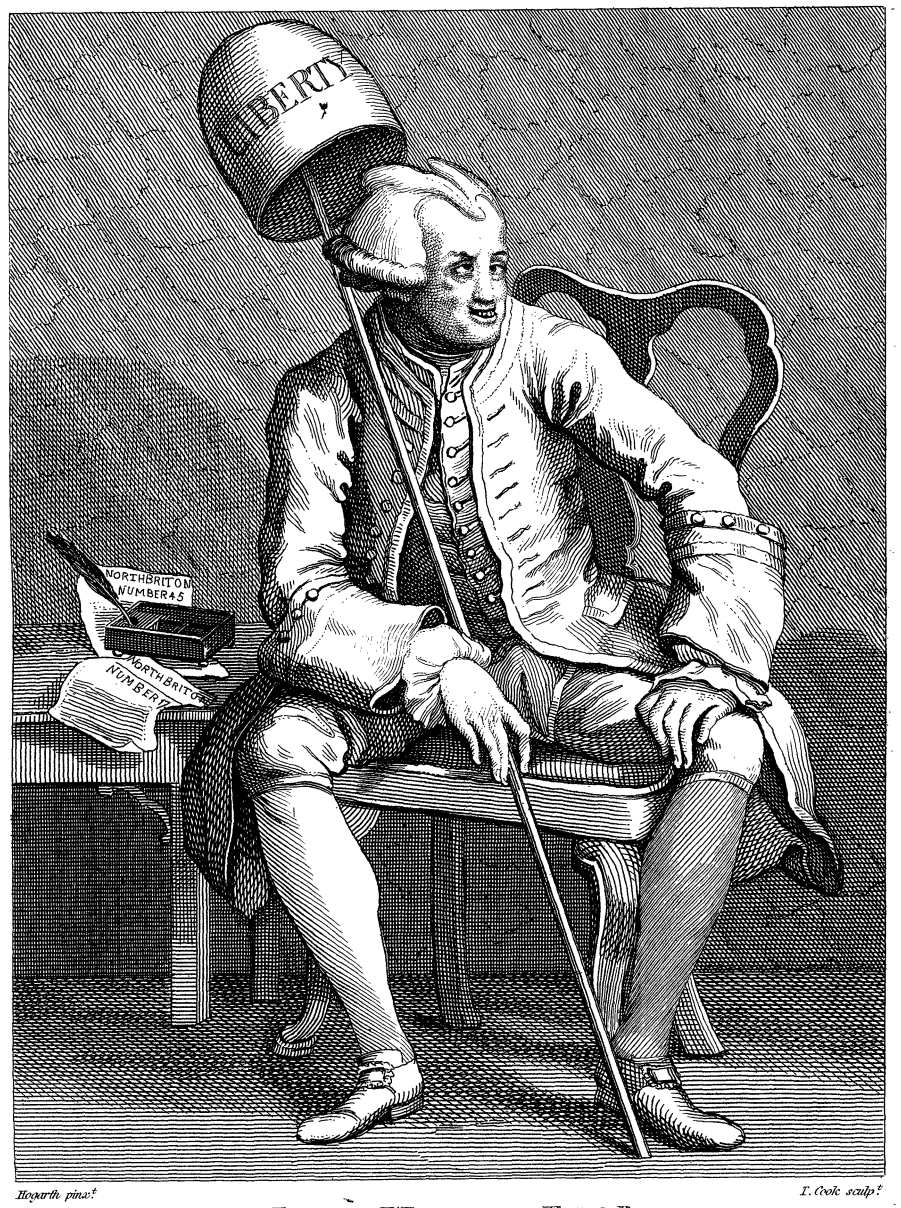

Hogarth pinx.t *T. Cook sculp.t*

JOHN WILKES ESQR

Published by Longman Hurst Rees & Orme July 1st 1807.

PROOF *Bishop Printer*

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JOHN WILKES, ESQ.

DRAWN FROM THE LIFE, AND ETCHED IN AQUA-FORTIS, BY WILLIAM HOGARTH.

Published according to Act of Parliament, May 16, 1763.

THIS print is a fine caracatura, and no faint likeness of John Wilkes, who was then Member for the Borough of Aylesbury, in the County of Buckingham; a man, who stood forth as the leader of a party, formed against the administration. The views with which he acted are now publicly known, and he lies under that disgrace he gathered for himself: Liberty, he roared out on all occasions, being the bell-weather of his flock. With an eye to this, Mr. Hogarth has represented him as having been twirling the cap of liberty (a fool's cap) upon the end of a stick; for a fool's cap it proved to him, it having banished him his country, entailed upon him beggary, and made him the laugh of a jeering populace. On the table, beside him, are two papers of the North Briton, of which he acknowledged himself the author; *viz.* No. 45 and 17, the first of which was burnt by the common hangman.

This print of Wilkes, which, as we have before observed, must be allowed to be an excellent *compound caracatura*, or a *caricatura* of what nature had already *caricatured*, is said to have been viewed by him with pleasant and philosophic indifference, he frequently jocosely saying to his friends it grew every day into a stronger likeness. He declared himself very little concerned about the case of his soul, as he was only tenant for life, and that the best apology for his person was, that he did not make himself. Equally memorable was Mr. Wilkes's reply to a friend who requested him to sit to Sir Joshua Reynolds, and have his portrait placed in Guildhall, being then so popular a character, that the Court of Aldermen would willingly have

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paid the expence. "No," replied he, "No! they shall never have a deli-
"neation of my face, that will carry to posterity so damning a proof of
"what it was. Who knows but a time may come when some future
"Horace Walpole will treat the world with another quarto volume of
"historic doubts, in which he may prove that the numerous squinting
"portraits on tobacco papers and halfpenny ballads, inscribed with the
"name of John Wilkes, are '*a weak invention of the enemy*,' for that I was
"not only unlike them, but if any inference can be drawn from the general
"partiality of the fair sex, the handsomest man of the age I lived in."

In defence of Wilkes, rose Mr. Charles Churchill, who called himself *his* friend; one who, indeed, possessed extraordinary talents as a writer, but who was as remarkable for vitiousness of character: if he had any discretion, it was that of joining the popular side; but that can hardly be called a discretion, when, had he lived a few years longer, he would probably have experienced the same fate with his cotemporary, Wilkes. This man, a minister once he called himself, though he afterwards wisely laid that sacred office aside, which he could only disgrace; this man, took up the pen against Mr. Hogarth, and in an epistle to him, which he published, charged him with envying every man that had any degree of excellence, and with being a friend to no one: this naturally drew on him Mr. Hogarth's resentment, and was the occasion of his publishing the following print.

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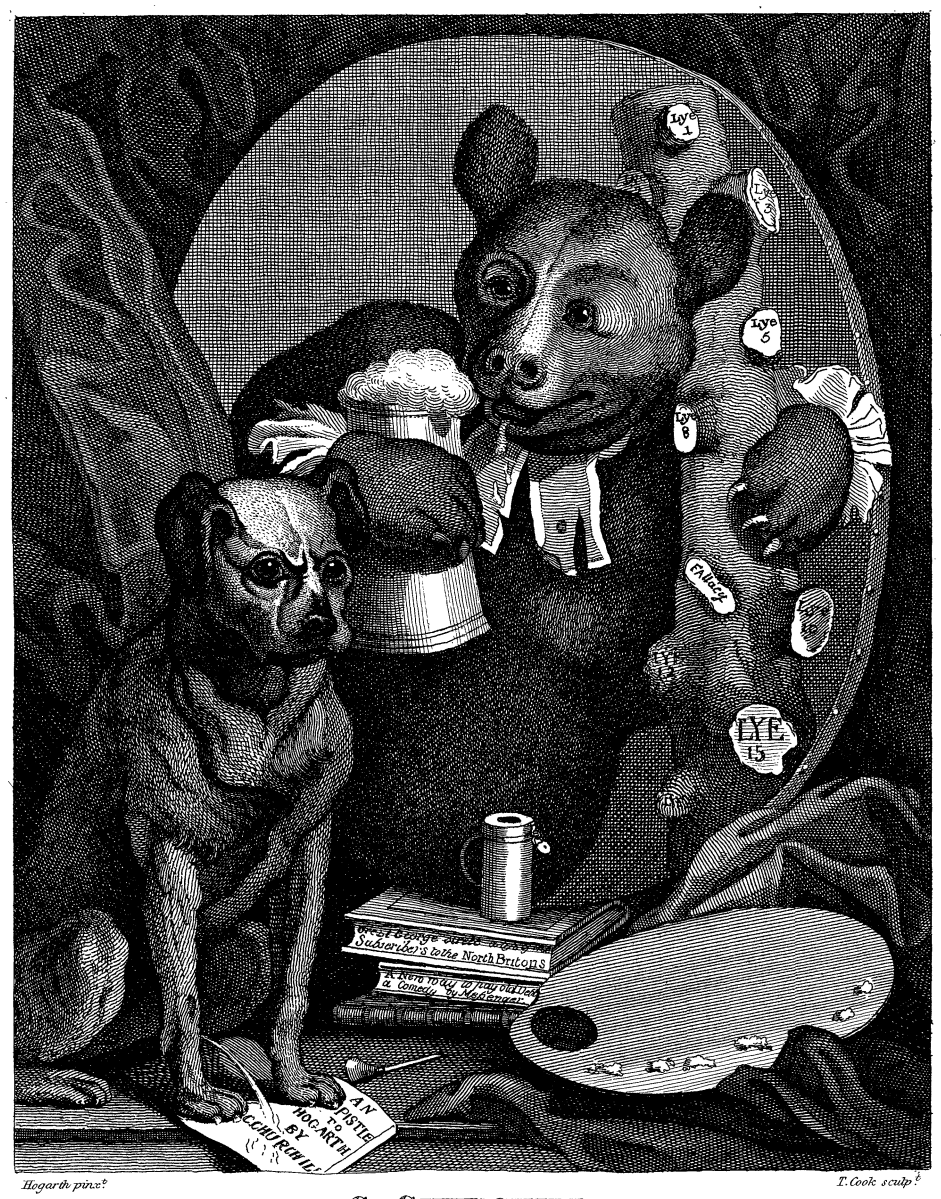

Hogarth pinxt. *T. Cook sculp.*

C. CHURCHILL.

Published by Longman, Hurst, Rees, & Orme, Nov.r 1.st 1807.

PROOF — *Bishop Printer*

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THE BRUISER, CHARLES CHURCHILL,

(ONCE THE REVEREND)

IN THE CHARACTER OF A RUSSIAN HERCULES.

" But he had a club,
" This dragon to drub,
" Or he had ne'er done it, I warrant ye."

DRAGON OF WANTLEY.

IN order to enter into the spirit of this print, the reader must be told that the person it was designed to represent, was stout, lusty, and broad-shouldered, equally rough in his person as in his manners, and one who prided himself in being frank and open; who, consequently, among the politer part of mankind, was considered *bearish*. This, added to the received notion, that robustness proceeds from coarseness of living, and carries with it a stamp of vulgarity, determined our artist to hold him forth in the character of a bear, or " a Russian Hercules, (yet no small likeness of the " man) regaling himself" with a pot of porter, " after having killed the " monster *caricatura*, that sorely galled his virtuous friend, *the heaven-born* " Wilkes;" whilst his secret enjoyment of that delicious drink is here admirably described, by his hugging the pot, and by the drops falling from his mouth. The band about his neck, alludes to his profession; and being described as torn, intimates his having been in some fray; the ruffles about his paws are intended to ridicule his general custom of wearing them. With his left paw he holds a knotted club, which, by the letters N. B. above, he would have us understand to be the North Briton, a weekly publication he and his friend Mr. Wilkes were engaged in: a production, Mr. Hogarth evidently considered as containing little else than falsehood, by writing on this club, *infamous fallacy;* and describing its knots as so many notorious injurious *lies*. By way of enriching the piece, this picture is raised from the floor, on which lie a painter's pallet, and an engraver's tool, emblems of our author's joint profession; by two books, one of which is

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intituled *A New Way to Pay Old Debt, a Comedy, by Massinger;* and on the other is written Great George-Street,* *A List of the Subscribers to the North Briton,* with a begging box over it, are intimated that these papers were written merely for support. On one side is Trump, a faithful dog of Mr. Hogarth's, contemptuously treating the epistle that gave rise to this print: on the other, a political painting, which may serve as a postscript to our artists' first print of *The Times.* It represents Mr. Pitt, afterwards Earl of Chatham, sitting at his ease, with a millstone hanging over his head, on which is written 3,000*l.*; firing a mortar-piece, levelled at a dove bearing an olive-branch, (the symbol of peace) perched on the standard of England. He is attended on each hand by the two giants of Guildhall, with pipes in their mouths, referring to the support he met with from the City of London; particularly that of a wealthy American.† One of these giants is putting a crown on the hero's head, as if aiming at supreme power; the other is holding in his hand a shield, containing the Austrian Arms, which Mr. Pitt is spurning from his feet. On the other side is Mr. Hogarth leading Wilkes and Churchill in a string; the first is described as a monkey, riding on a hobby-horse, with the cap of liberty on the top of it, and the North Briton in his hand; the second as a muzzled bear, ruffled, with a band about his neck,‡ he flogging them and making them dance to the scrapings of a fiddler, designed to represent Earl Temple, who patronized them in the year 1763, when this print was published; and who, for his unmeaning face, has ever been described without a feature. It would be folly to animadvert on the subject of this painting, the circumstances being well-known, (it being a temporary matter) and now out of date. Suffice it to say, it at that time answered our author's purpose, and was much admired by the public.

* The place where Mr. Wilkes resided.

† Alderman Beckford.

‡ Mr. Churchill, though a clergyman, generally appeared in ruffles, and a laced hat.

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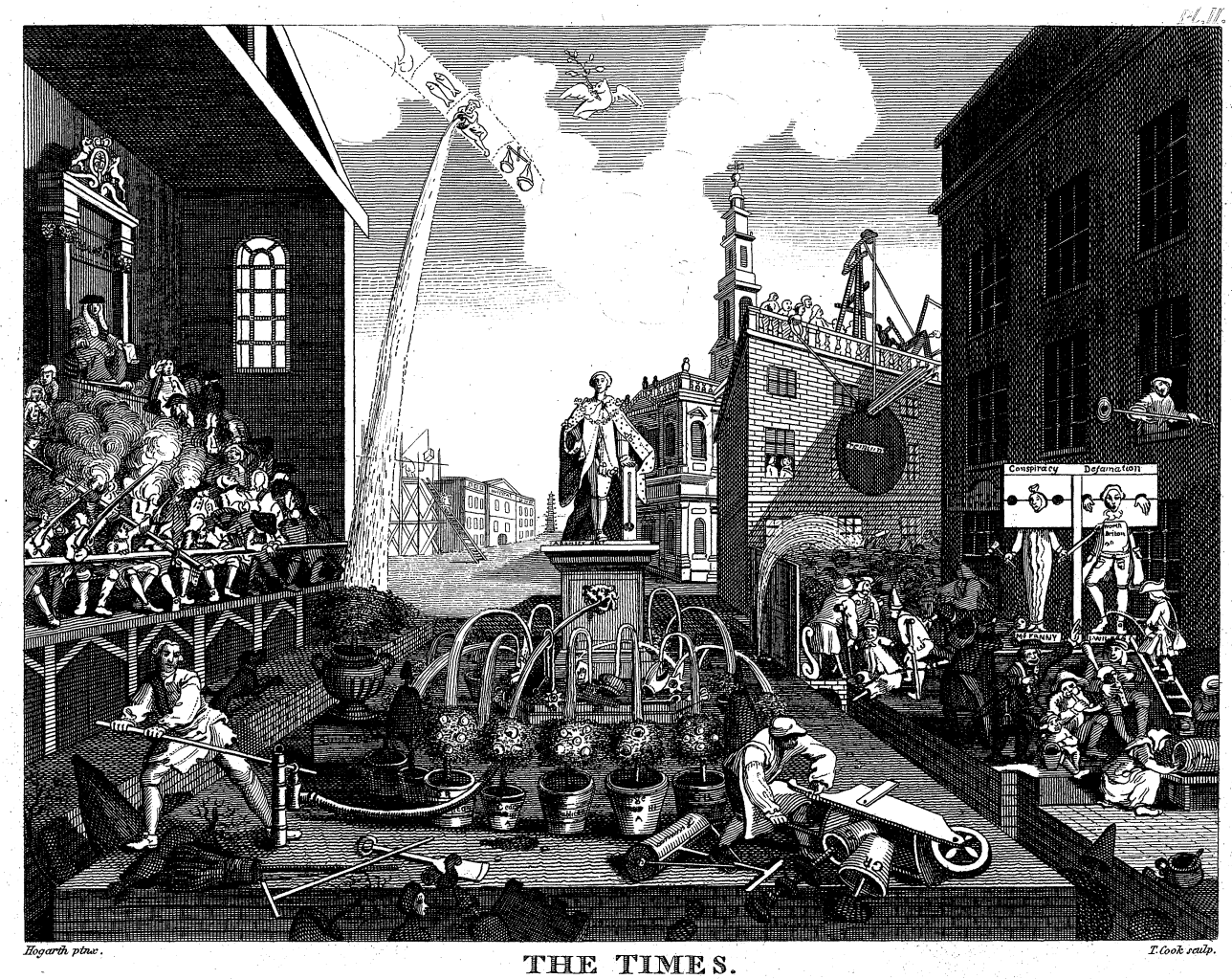
Pl. II.



Hogarth pinx. T. Cook sculp.

THE TIMES.

First Published by Messrs. Boydell and copied by their permission.

Published by Longman, Hurst, Rees & Orme. Oct. 1st. 1809.

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THE TIMES.

PLATE II.

BY his first print of *The Times* our artist, observes Mr. Ireland, roused two very formidable adversaries, and they treated him with as much ceremony as two deputies from the Bow-street magistrates would an incendiary, or an assassin. They did not consider him as a man whose conduct it was needful to investigate, or whose opinions it was necessary to confute, but as a criminal, whose aggravatcd crimes had outraged every law of society, and whom they would therefore drag to the place of execution. To defend himself from these furious assailants, he had no shield but a copper-plate, no weapons but a pencil and a burine. The use he made of them may be seen in the two last prints, but though this print was engraved during the time of the contest, it was not published while he lived. Whether a sudden change in politics,—a supposed ambiguity in part of his design,—or the advice of judicious or timid friends, induced him to suppress his work, cannot now be ascertained; but whatever were the reasons, his widow's respect for his memory induced her to adopt the same conduct. She retained a reverence for even the dust of her husband, and dreaded its being raked from the sepulchre where he had been quietly inurned, mixed with the poisonous aconite of party, and by sacrilegious hands cast into the agitated cauldron of politics. If we add to this the specimen of political candour which she had experienced in her own person, can we wonder that she cautiously avoided whatever could be tortured into a provocation to the renewal of hostilities.—From these considerations she never suffered more than one impression to be taken, and that was struck off at the earnest request of Lord Exeter.

In withholding this plate from the public she acted prudently; in attempting to describe it, we should be thought to act otherwise. To enter

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into a discrimination of characters who now live, or step upon ashes which are not yet cold, is liable to invidious construction.

The judicious Mr. Ireland also observes of this plate, "that though "several of the figures are marked in a stile so obstrusive that they cannot "be mistaken, there are others where I can only guess at the originals. "From those who were engaged in the politics of that day, I have sought "information, but their communications have been neither important, nor "consistent with each other. They generally ended in an acknowledge-"ment, 'that in thirty years they had forgotten much which they once "knew, and which, if now recollected, would materially elucidate.' To "this was added, what I am compelled to admit, that parts of the print "are obscure."

The exact time when this print was engraved is not positively ascertained, but it is conjectured to have been some time in the year 1762. A small part of the sky was left unfinished, and in that state still remains, as the present proprietors would not suffer any other engraver to draw a line on the copper-plate of Hogarth.

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Hogarth pinxt. T. Cook sculp.

HYMEN & CUPID.

Published by Longman Hurst Rees & Orme Aug.1st 1809.

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HYMEN AND CUPID.

THIS plate, representing Hymen and Cupid, with a view of a magnificient villa at a distance, was intended as a Ticket for Sigismunda, which Hogarth proposed to be raffled for. It is often marked with ink £2 2s. The number of each Ticket was to have been inserted on the scroll hanging down from the knee of the principal figure. Perhaps none of them were ever disposed of. This plate, however, must have been engraved about 1762 or 1763. Mr. Nichols observes of this plate, that had he not seen many copies marked by the hand of Hogarth, he should have supposed it to be only a Ticket for a Concert or Music Meeting.

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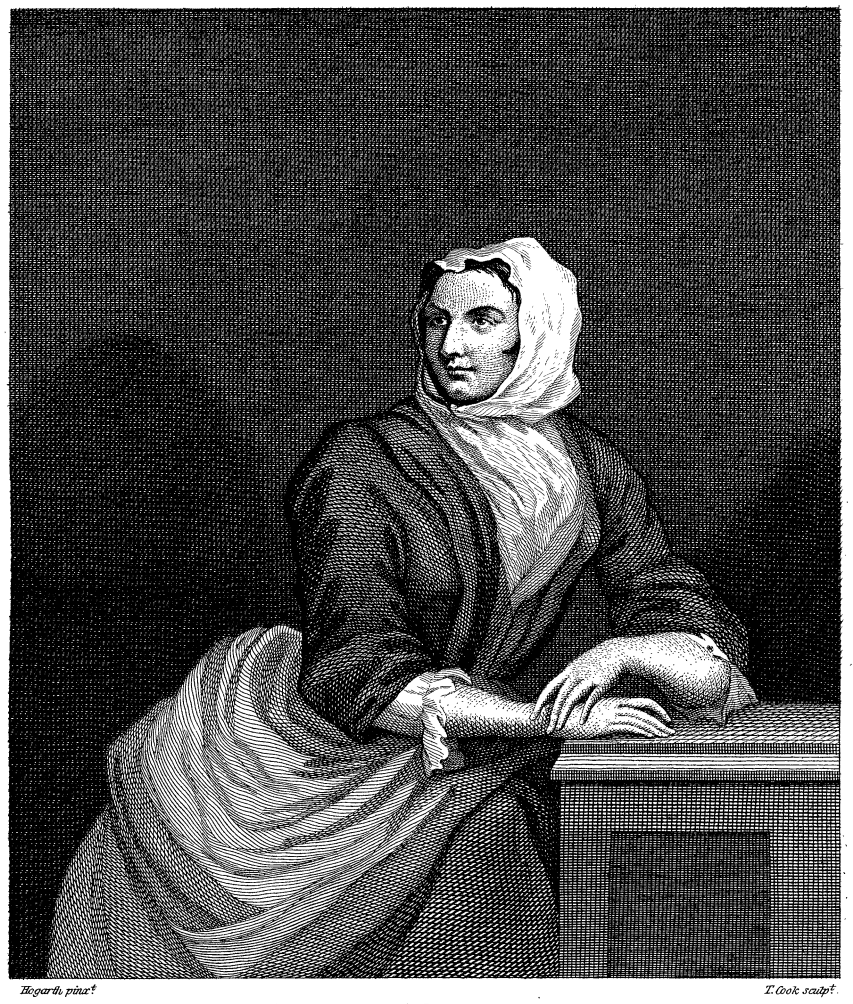

Hogarth pinxt. T. Cook sculpt.

SARAH MALCOLM.

Published by Longman, Hurst, Rees & Orme, March 1st 1807.

PROOF Bishop Printer

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SARAH MALCOLM.

THIS woman was executed on Wednesday the 7th of March, 1733, for the murder of Mrs. Lydia Duncombe, Elizabeth Harrison, and Ann Price. The portrait of this murderess was painted by Hogarth, to whom she sat for her picture two days before her execution, having previously dressed herself in red for that purpose.

The circumstances attending the conviction and execution of this woman are briefly these:

On Sunday, February 4th, 1733, Mrs. Lydia Duncombe, (aged 60,) and Elizabeth Harrison, her companion, were found strangled, and Ann Price (her maid, aged 17,) with her throat cut, at Mrs. Duncombe's apartments in Tanfield Court, in the Inner Temple. Sarah Malcolm (who was a chare-woman) was on the same evening apprehended on the information of Mr. Kerrel, who had chambers on the same staircase, and who had found some bloody linen under his bed, and a silver tankard in a close-stool, which she had concealed there.

On her examination before Sir Richard Brocas, she confessed to sharing in the produce of the robbery, but declared herself innocent of the murders; asserting upon oath, that Thomas and James Alexander, and Mary Tracy, were the principal parties in the whole transaction. Notwithstanding this, the coroner's jury brought in their verdict of wilful murder against Sarah Malcolm only, it not then *appearing that any other person was concerned.* Her confession they considered as a mere subterfuge, no one knowing such people as she pretended were her accomplices.

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A few days after, a boy about seventeen years of age was hired as a servant by a person who kept the Red Lion alehouse at Bridewell Bridge; and hearing it said, in his master's house, that Sarah Malcolm had given information against one Thomas Alexander, his brother James, and Mary Tracy, said to his master, "My name is James Alexander, and I have a brother "named Thomas, and my mother nursed a woman where Sarah Malcolm lived." Upon this acknowledgement, the master sent to Alstone, turnkey of Newgate; and the boy being confronted with Malcolm, she immediately charged him with being concealed under Mrs. Duncombe's bed, previously to letting in Tracy and his brother, by whom and himself the murders were committed. On this evidence he was detained; and frankly telling where his brother and Tracy were to be found, they also were taken into custody, and brought before Sir Richard Brocas: here Malcolm persisted in her former asseverations; but the magistrate thought her unworthy of credit, and would have discharged them, but being advised by some persons present to act with more caution, committed them all to Newgate. Their distress was somewhat alleviated by the gentlemen of the Temple Society, who, fully convinced of their innocence, allowed each of them one shilling per diem during the time of their confinement.

Though Malcolm's presence of mind seemed to have forsaken her at the time when she lurked about the Temple, without making any attempt to escape, leaving the produce of her theft in situations that rendered discovery inevitable, she by the time of trial recovered her recollection, made a most acute and ingenious defence, and cross-examined the witnesses like one *bred up* to the bar. The circumstances were, however, so clear as to leave no doubt in the minds of the court, and the jury brought in their verdict, *guilty*.

On Wednesday the 7th of March, about ten in the morning, she was taken in a cart from Newgate to the place of execution, facing Mitre-Court, Fleet-Street, and there suffered death on a gibbet erected for the occasion. She was neatly dressed in a crape mourning gown, white apron, sarcenet hood, and black gloves; carried her head aside with an air of affectation, and was said to be painted. She was attended by Dr. Middleton of St. Bride's, her friend Mr. Peddington, and Guthrie, the Ordinary of

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Newgate. She appeared devout and penitent, and earnestly requested Peddington would print a paper she had given him* the night before, which contained,—*not* a confession of the murder, but protestations of her innocence, and a recapitulation of what she had before said relative to the Alexanders, &c. This wretched woman, though only twenty-five years of age, was so lost to all sense of her situation, as to rush into eternity with a lie upon her lips. She much wished to see Mr. Kerrel, and acquitted him of every imputation thrown out at her trial.

After she had conversed some time with the ministers, and the executioner began to do his duty, she fainted away; but recovering, was in a short space afterwards executed. Her corpse was carried to an Undertaker's on Snow-Hill, where multitudes of people resorted, and gave money to see it: among the rest, a gentleman in deep mourning kissed her, and gave the attendants half-a-crown.

Professor Martin dissected this notorious murderess, and afterwards presented her skeleton, in a glass case, to the Botanic Gardens, at Cambridge, where it still remains.

Besides the present portrait, Hogarth executed a full length of this atrocious offender; from which it should seem probable that the artist painted her twice. There is also a figure of her cut on wood in the in the Gentleman's Magazine for March, 1733, slightly differing from our engraving.

* This paper he sold for twenty pounds! and the substance of it was printed in the Gentleman's Magazine for 1733, p. 137

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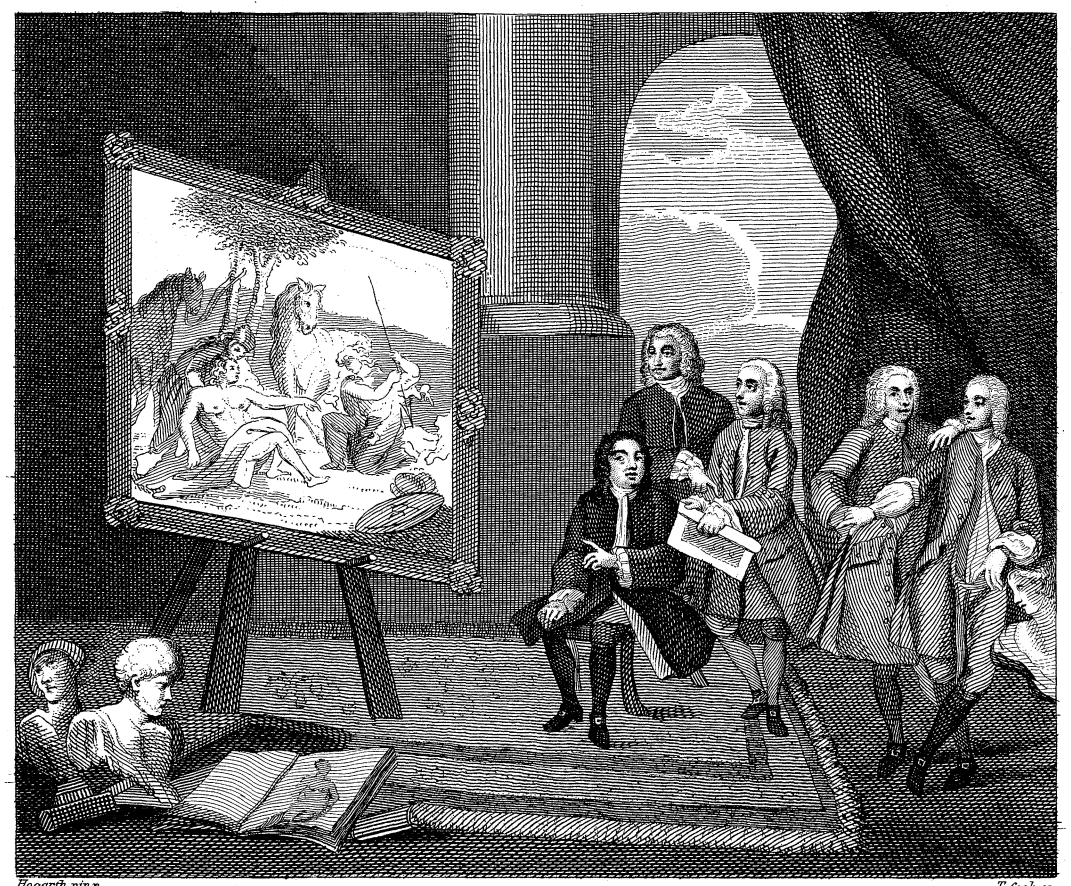

Hogarth pinx. *T. Cook sc.*

THE PAINTER'S ROOM.

From an Original Painting in the possession of Mr. Nichols.

Published by Longman, Hurst, Rees & Orme, Nov. 1st 1809.

PROOF — *Bishop Printer*

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THE PAINTER'S ROOM.

IN this print, which was engraved in 1800, we have a representation of Hogarth's Painting Room, with portraits of Sir Godfrey Kneller, Sir James Thornhill, Hogarth, Rysbrack, and Roubilliac. The original is in the possession of Mr. Nichols.

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MASQUERADE AT SOMERSET-HOUSE.

THIS print was engraved and published by T. Cook, in 1804, from an original picture in the collection of Roger Palmer, Esq.

This plate exhibits some well-known portraits, among which is one of a late great Personage, and his illustrious Uncle, the hero of Culloden.

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Hogarth pinx.t *T. Cook sculp.t*

MASQUERADE AT SOMERSET HOUSE.

Published by Longman, Hurst, Rees & Orme, Nov.r 1.st 1806.

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FUNERAL TICKET.

Hogarth pinx.t *T. Cook sculp.t*

You are desired to Accompany the Corps of _____ *from*
his late Dwelling in _____ *to*
on _____ *next at* _____ *of the Clock in the Evening.*

Perform'd by Humphrey Drew Undertaker, *in King-street Westminster.*

Published by Longman, Hurst, Rees, & Orme, July 1st 1809.

PROOF *Bishop Printer*

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FUNERAL TICKET.

THE date of this plate is uncertain. For the same purpose our artist's contemporary, Coypel, likewise engraved a plate, which is still in use.

Such is the scarcity of the original of this print, by Hogarth, (of which probably, many hundred impressions were taken) that we know of only two others extant, one of which is in the collection of Lord Orford. It is in works of humour that our artist's talents at a more advanced period stand pre-eminent. Yet in this early production, which in its nature does not admit of much humourous exertion, we find some traces of it; particularly in the face and attitude of the clerk who heads the procession, and in whom we cannot help noticing a species of grimace, which rather oversteps the modesty of nature; while the clergyman, who precedes the persons supporting of the pall, is, if we may judge by his round and smirking set of features, perfectly pleased with his situation, and more desirous of captivating the living with his own sweet person, than of properly, or even decently discharging his duty as a companion of the dead. It is a kind of face that would not at any rate, or under any conduct, according to Sable's opinion in Steele's Grief a-la-mode, have been thought worthy of so conspicuous a situation, at least he would not have been paid for it. In selecting his mourners for the funeral, he says, " You that are to be mourners in this " house put on your sad looks—this fellow has a good mortal face—place " him near the corpse—That wainscot face must be a'top of the stairs:— " let's have no laughing now on any provocation: look yonder at that hale " well-looking puppy! You ungrateful scoundrel, did not I pity you, take " you out of a great man's service, and shew you the pleasure of receiving " wages? Did not I give you ten, then fifteen, now twenty shillings a week

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" to be sorrowful? And the more I give you, I think, the gladder you are."—By the mournful gestures of those that follow, they appear well selected, and have enough of the *mortal face* to get a living in any of the families of death, and it may be that amongst some of them there was " that within " which passeth shew."

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CAPTAIN THOMAS CORAM.

Published by Longman, Hurst, Rees & Orme, March 1st 1808.

PROOF. Bishop Printer

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CAPTAIN CORAM.

CAPTAIN THOMAS CORAM was the founder of the Foundling Hospital; in the records of which the name of William Hogarth stands enrolled as one of its earliest governors. The original print is whole length. The Captain has the seal of the Charter in his hand. Before him is a globe; at a distance a prospect of the sea.

This is perhaps the best of all Hogarth's Portraits, and is thus described in "The Scandalizade," a satire published about 1749:

"Lo! old Captain Coram, so round in his face,
"And a pair of good chaps plump'd up in good case,
"His amiable locks hanging grey on each side
"To his double-breast coat o'er his shoulders so wide," &c.

This benevolent old gentleman was born in the year 1668; being bred to the sea, he passed the first part of his life as master of a vessel trading to the Colonies. While he resided in the vicinity of Rotherhithe, his avocations obliged him to go early into the city, and to return late; he frequently saw deserted infants exposed to the inclemency of the seasons, and through the indigence or cruelty of their parents, left to casual relief, or untimely death. This naturally excited his compassion, and led him to project the establishment of an Hospital for the reception of exposed and deserted young children: in which humane design he laboured more than seventeen years, and at last, by his unwearied application, obtained the Royal Charter, bearing date the 17th of October, 1739, for its incorporation. He was highly instrumental in promoting another good design, the procuring a bounty upon naval stores imported from the Colonies to Georgia and Nova Scotia. Another charitable plan which he lived to make some progress in, though not to complete, was a scheme for uniting the Indians in North America more closely with the British Government, by an establishment for the education of Indian girls. Indeed he spent a great part of his life

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in serving the public, and with so total a disregard to his private interest, that in old age he was himself supported by a pension of somewhat more than a hundred pounds a year*, raised for him at the solicitation of Sir Sampson Gideon and Dr. Brocklesby, by the voluntary subscriptions of public-spirited persons, at the head of whom was H. R. H. Frederick Prince of Wales. On application being made to this venerable and good old man, to know whether a subscription being opened for his benefit would not offend him, he gave this noble answer: "I have not wasted the little wealth "of which I was formerly possessed in self-indulgence, or vain expences; "and am not ashamed to confess, that in this, my old age, I am poor." This singularly humane, persevering, and memorable man, died at his lodgings near Leicester-square, March 29, 1751, and was interred, pursuant to his own desire, in the vault under the Chapel of the Foundling Hospital; where an epitaph records his virtues, as Hogarth's portrait has preserved his honest countenance.

* Upon the death of Coram, this pension was continued to poor old Leveridge, for whose volume of songs Hogarth had in 1727, engraved a title-page and frontispiece; and who, at the age of ninety, had scarcely any other prospect than that of parish subsistence.

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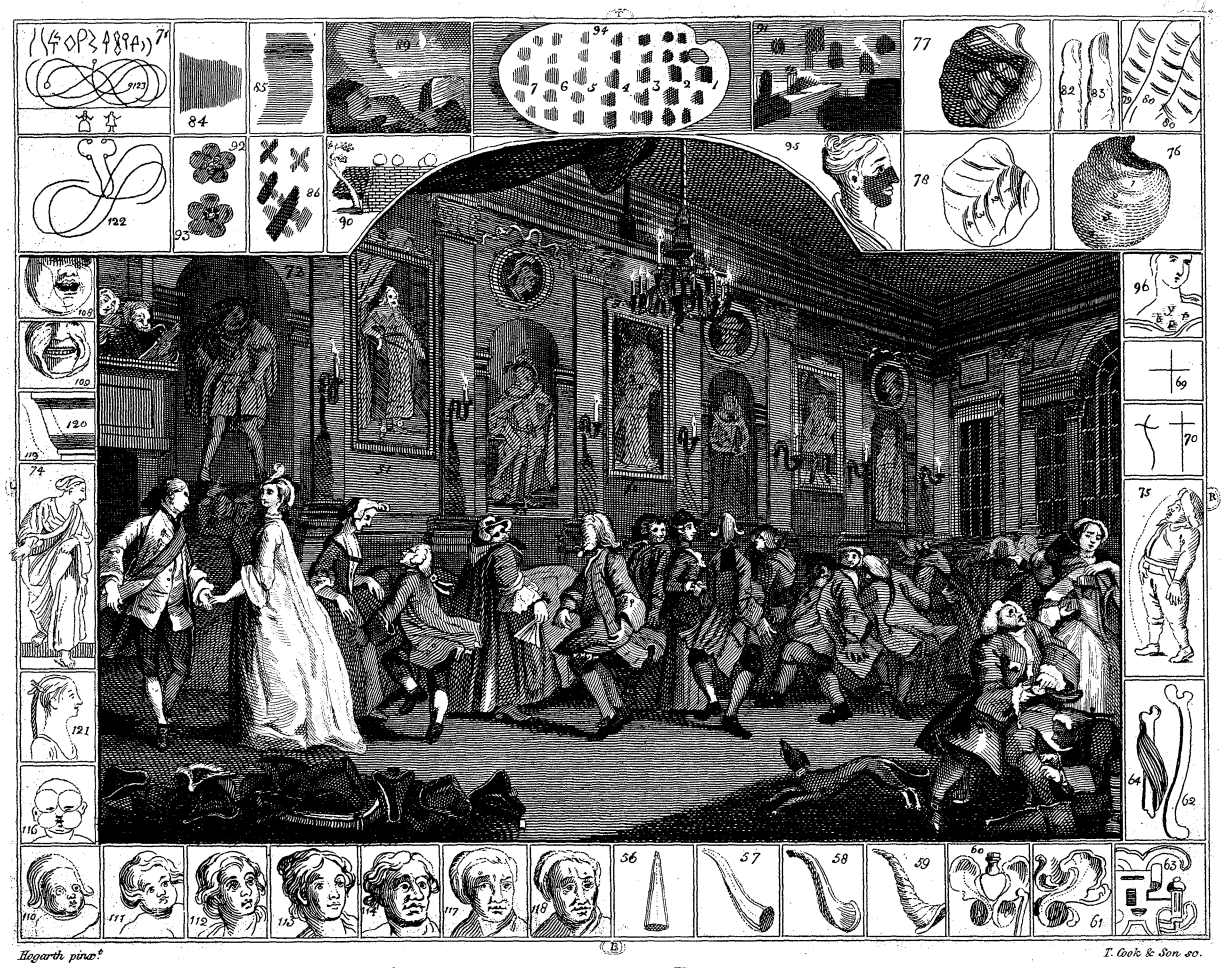

ANALYSIS OF BEAUTY.

Published by Longman, Hurst, Rees, & Orme, July 1st 1808.

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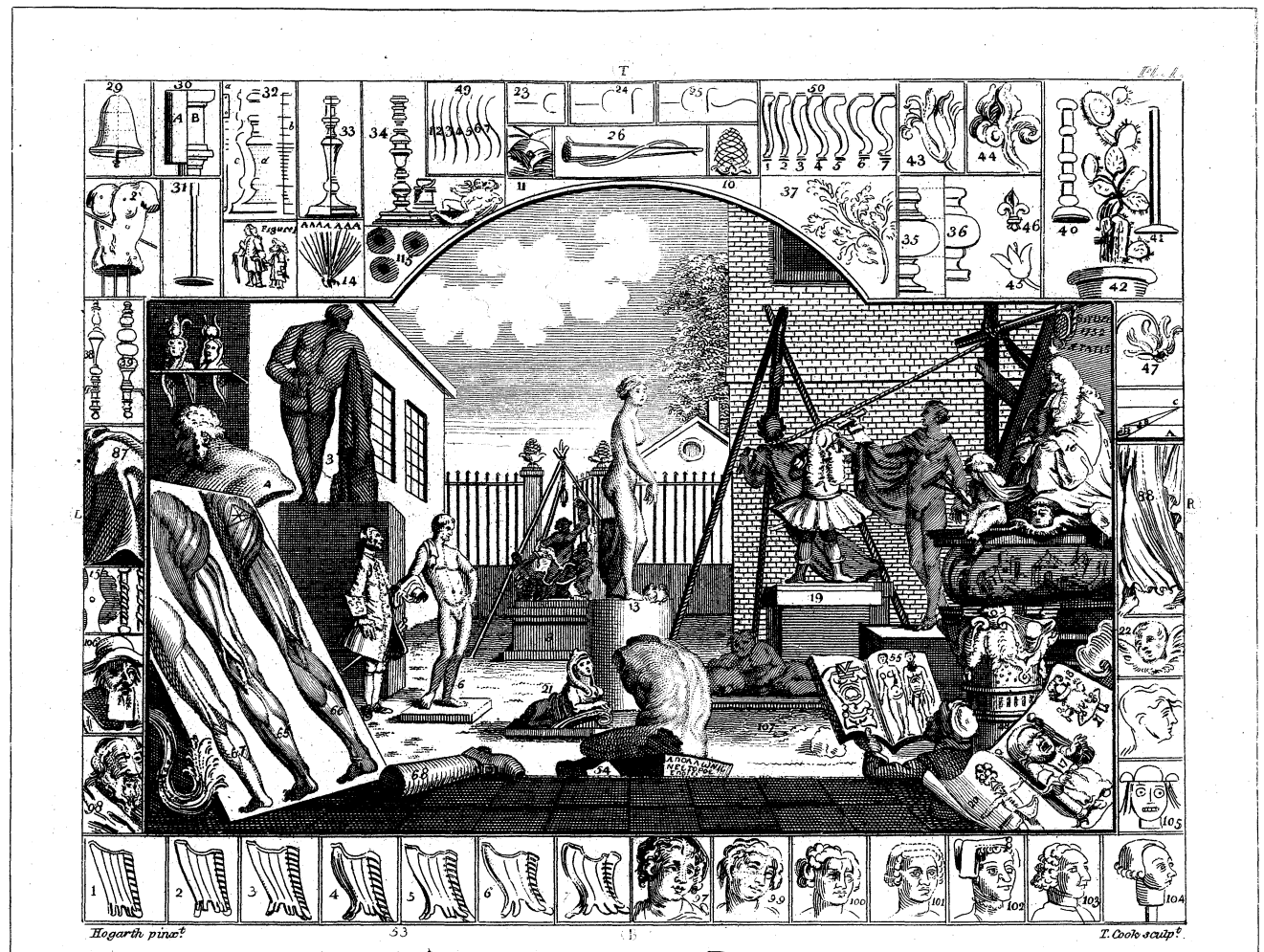

ANALYSIS OF BEAUTY.

Published by Longman, Hurst, Rees & Orme, March 1st 1807.

PROOF_ Bishop, Printer

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ANALYSIS OF BEAUTY.

TWO PLATES.

OUR artist, in his own portrait, engraved as a frontispiece to his works, in 1745, having drawn a serpentine line on a painter's palette, and denominated it *the line of beauty*, found himself frequently involved in disputes, and called upon to explain the qualities of this line; he therefore determined to commence author, and in 1753 published a treatise, entitled the *Analysis of Beauty*, in order to shew that the line of beauty is serpentine, as well as to fix the fluctuating ideas of *taste*, by establishing a standard of beauty.

" I now offer to the public," says Mr. Hogarth, in his introduction to this treatise, which the two prints here presented were intended to illustrate, " a short essay, accompanied with two explanatory prints, in which " I shall endeavour to show what the principles are in nature by which we " are directed to call the forms of some bodies beautiful, others ugly, some " graceful, and others the reverse; by considering more minutely than has " hitherto been done, the nature of those lines, and their different combina- " tions, which serve to raise in the mind the ideas of all the variety of forms " imaginable. At first, perhaps, the whole design, as well as the prints, " may seem rather intended to trifle and confound, than to entertain and " inform: but I am persuaded that when the examples in nature, referred " to in this essay, are duly considered and examined upon the principles " laid down in it, it will be thought worthy of a careful and attentive " perusal: and the prints themselves too will, I make no doubt, be examined " as attentively, when it is found, that almost every figure in them (how " oddly soever they may seem to be grouped together) is referred to singly

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" in the essay, in order to assist the reader's imagination, when the original " examples in art, or nature, are not themselves before him.

" And in this light I hope my prints will be considered, and that the " figures referred to in them will never be imagined to be placed there by " me as examples themselves of beauty or grace, but only to point out to " the reader what sorts of objects he is to look for and examine in nature, " or in the works of the greatest masters. My figures therefore, are to be " considered in the same light with those a mathematician makes with his " his pen, which may convey the idea of his demonstration, though not a " line in them is either perfectly straight, or of that perpendicular curvature " he is treating of. Nay, so far was I from aiming at grace, that I purposely " chose to be least accurate where most beauty might be expected, that no " stress might be laid on the figures to the prejudice of the work itself: for, " I must confess, I have but little hopes of having a favourable attention " given to my design in general, by those who have already had a more " fashionable introduction into the mysteries of the arts of painting and " sculpture. Much less do I expect, or in truth desire the countenance " of that set of people, who have an interest in exploding any kind of " doctrine that may teach us to *see with our own eyes*.

" Therefore I would fain have such of my readers be assured, that " however they may have been awed and over-borne by pompous terms of " art, hard names, and the parade of seemingly magnificent collections of " pictures and statues, they are in a much fairer way, ladies as well as " gentlemen, of gaining a perfect knowledge of the elegant and beautiful, " in artificial as well as natural forms, by considering them in a systematical, " but, at the same time, familiar way, than those who have been prepossessed " by dogmatic rules, taken from the performances of art only: nay, I will " venture to say, sooner and more rationally than even a tolerable painter, " who has imbibed the same prejudices."

" In Plate I. Fig. 19," observes Mr. Nichols, " the fat personage drest in a Roman habit, and elevated on a pedestal, was designed, as Hogarth himself acknowledged, for a ridicule on Quin in the character of Coriolanus. Essex the Dancing-master is also represented in the act of endeavouring

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to reduce the graceful attitude of Antinous to modern stiffness. Fig. 20 was likewise meant for the celebrated Desnoyer, dancing in a grand ballet.

" Respecting Plate I. there are no variations. In its companion the changes repeatedly made as to the two principal figures are more numerous than I at first observed. It may, however, be sufficient for me to point out some single circumstances in each, that may serve as a mark of distinction. In the first, the principal female has scarce any string to her necklace; in the second it is lengthened; and still more considerably increased in the third. In the first and second editions also of this Plate, between the young Lord and his partner (and just under the figure of the man who is pointing out the stateliness of some of King Henry VIIIths proportions to a lady), is a vacant easy chair. In the third impression this chair is occupied by a person asleep. I have been lately assured that this country-dance was originally meant to have formed one of the scenes in the *Happy Marriage*. The old gentleman hastening away his daughter, while the servant is putting on his spatterdashes, seems to countenance the supposition; and having examined the original sketch in oil, which was in the late Mr. Samuel Ireland's possession, I observe that the dancing-room is terminated by a large old-fashioned bow window, a circumstance perfectly consistent with the scenery of the wedding described in the Analysis.

" I may add, that in this Picture, the couple designed for specimens of grace, appear, not where they stand in the print, but at the upper end of the room: and so little versed was our painter with the etiquette of a wedding-ball, that he has represented the bride dancing with the bridegroom.

" When Hogarth shewed the original painting, from which this dance has been engraved, to my informant, he desired him to observe a pile of hats in the corner, all so characteristic of their respective owners, that they might with ease be picked out, and given to the parties for whom they were designed.

" Mr. Walpole observes, that Hogarth's ' samples of grace in a young ' Lord and Lady are strikingly stiff and affected. They are a Bath beau

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and a county beauty.' The print is found in three different states. In the original plate the principal figure represented the late King, then Prince; but Hogarth was desired to alter it. The present figure was taken from the last Duke of Kingston; yet, though like him, it is stiff, and far from graceful."

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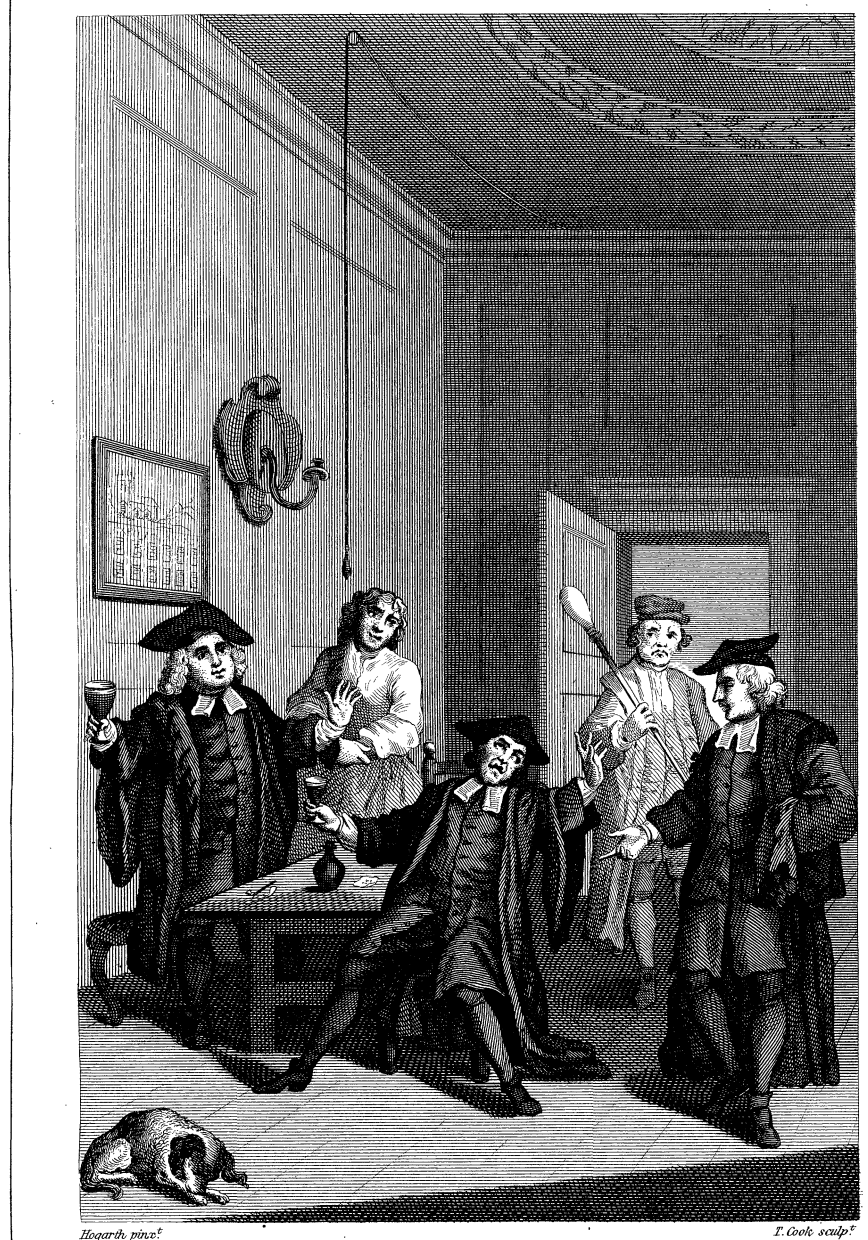

Hogarth pinx.t *T. Cook sculp.t*

HUMOURS OF OXFORD, 1729.

Published by Longman, Hurst, Rees & Orme, Nov.r 1.st 1807.

*PROOF*___ *Bishop Printer*

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HUMOURS OF OXFORD.

THIS frontispiece to the Comedy of the Humours of Oxford, by James Miller, was designed by Hogarth, and engraved by Vandergucht. The Comedy was acted at Drury-Lane, and published in 1729. The frontispiece represents the Vice-Chancellor, attended by his beadle, surprising two Fellows of a College, one of them much intoxicated, at a tavern.

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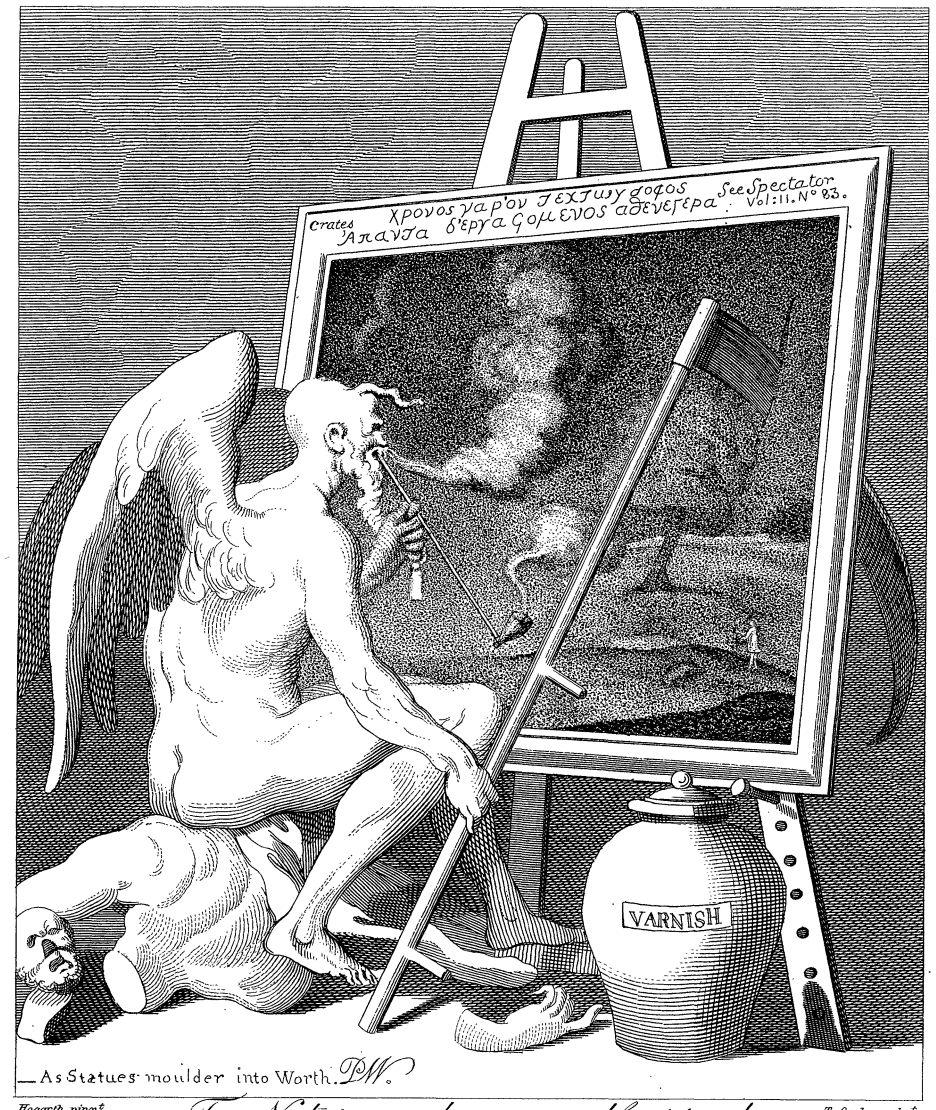

—As Statues moulder into Worth. PW.

Hogarth pinxt. *To Nature and your self appeal,*
Nor learn of others what to feel. Anon T. Cook sculpt.

Published by Longman, Hurst, Rees & Orme, March 1st 1809.

PROOF — Bishop Printer

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TIME BLACKENING A PICTURE.

THIS print formed the Subscription Ticket for our artists' plate of Sigismunda. It appeared in 1761, and was intended as a Satire on Connoisseurs.

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Hogarth pinxt.

T. Cook sculpt.

TWO PLATES FOR MILTONS.

Published by Longman, Hurst, Rees, & Orme, May 1st 1809.

PROOF_ Bishop. Printer

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TWO PLATES FOR MILTON.

" IT is so singular," observes Mr. Nichols, " that only plates referring to the first and third books of Paradise Lost should be discovered with our artist's name subscribed to them, that I almost suspect they were not executed for any edition of that work, but rather from some Oratorio or operatical performance founded thereon, though neither performed nor printed. An example of two prints by Hogarth to a single dramatic piece, we have already met with in Perseus and Andromeda."

If the first of the present designs were made for the first book of Paradise Lost, one might almost swear that Hogarth had never read it, or he could not have fallen into the strange absurdities and incoherences that his engraving displays. We have on one side a Dæmon exalted in a kind of pulpit, at the foot of which, another infernal spirit lies bound in chains, while a cannon is pointed at his head. At a distance, in the centre of an arcade adorned with statues, is a throne, with a personage seated on it. Over his head are little beings supporting an emblem of eternity. Stars, &c. appear above them. Whether this dignified character was designed for " a spirit of health, or goblin damn'd," it would be difficult from his figure and attributes to determine. Perhaps several works of fancy might be named, with which the present representation would as naturally connect as with the first book of Milton's Poem.

The following plate exhibits two celestial characters of equal age. They sit aloft in the clouds, and listen to a concert of angels playing on various instruments, and among the rest, on a clumsy organ. A ray of light darts down on a distant orb, designed, it is supposed, for the newly-created world, towards which a figure, a little Being, scarce bigger than a bird, though meant for Satan, is seen directing its flight.

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TWO PLATES FOR MILTON.

These two plates were in the collection of Mr. Steevens.

A Bookseller of common sagacity would have been justified in rejecting these designs, if prepared for Milton. " Indeed," says Mr. Nichols, " had " I not been taught by Mr. Walpole's Catalogue that such was their desti- " nation, I should not hastily have conjectured that the former of them had " the least reference to the Poet's Pandæmonium."

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Hogarth pinxt. *T. Cook sculpt.*

A MIDNIGHT MODERN CONVERSATION.

Published by Longman, Hurst, Rees & Orme, Nov.r 1st 1806.

PROOF *Bishop Printer*

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A MIDNIGHT CONVERSATION.

" Think not to find one *meant resemblance* there;
" We lash the *vices*, but the *persons* spare.
" *Prints* should be *priz'd*, as *authors* should be *read*,
" Who sharply smile prevailing Folly dead.
" So *Rabelais taught*, and so *Cervantes thought*;
" So *Nature dictated*, what *Art* has *taught*.*

AMONG all the vices of which mankind is guilty, that of immoderate drinking is not one of the least. We some how or other, in this, run counter to the dictates of nature. So infatuated are men, that in order to gratify a friend, or indulge an intemperate appetite, they frequently make beasts of themselves, and create disorders of which they do not sometimes get rid for years to come. Other vices, in the commission of them, afford some degree of pleasure; but drunkenness carries its punishment along with it. What is it but a distemper of the head, a subversion of the senses, a tempest in the tongue, a storm of the body, the shipwreck of virtue, a woeful loss of time, and a voluntary madness? It is like a sudden land-flood, that brings down from the higher grounds abundance of filth and nastiness. In short, it is a vice of so irrational, so beastly a nature, as to well deserve the severest censure. Sensible of this, our author holds forth to view the picture of the drunkard, shews us the various effects of ebriety, and lashes the offender with a scourge of his own providing. Mr. Hogarth's reproof in this scene has been rather too personal, he having here pointed out a particular club, and satirized its members. However, we shall make no other than general remarks, there being at present many thousands whom each character in the plate will aptly represent.

Here then we see assembled a set of *sociable* beings, met, if we can believe it, for the sake of conversation, and the mutual enjoyment of each other's company; but, how far this rational entertainment took place, the

* These lines were added to this plate some time after its publication, through a desire of Mr. Hogarth's, not to give offence by its personality.

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scene before us will give us to understand. Though we are to suppose they met at the beginning of the evening, we are told by the clock and the expiring candles, that the hour is now four in the morning; notwithstanding which the bowl is just replenished. By the number of empty flasks upon the mantle-piece, and other objects upon the floor, we learn what a quantity of liquor they have swallowed. Excess of drinking produces various effects on different constitutions; some it sickens, others it maddens, and others again it stupifies; but still it strikes at the understanding, and deprives the man of his only guard, his reason. How finely are these characters here described, and with how great a fund of humour! In front are two so far gone as to lose the use of their legs: on the right is one not quite so lost, but still enough to fire his ruffle instead of his pipe. This man, we learn by the newspapers in his pocket, is a coffee-house politician, one of those extraordinary beings who talk of what they do not understand, and foment sedition, through a desire of being thought wiser than their neighbours. Better would it be if such men were always senseless, than that their tongues should run to the disgrace of themselves, and the destruction of society!— On the right of him is one sick to the heart, reaching to vomit. The next is one of those *jolly* parsons (eager to drink an indecent toast) who pride themselves more in the number of bottles they can *carry off*, that is, swallow without being intoxicated, than in any one thing else whatever. Behind is a barrister at law, brimful of wine, attempting to listen to his drunken client. The faces and positions of these two are highly executed, as are indeed those of all the rest. On the left of this plate is one fast asleep, and snoring as loud as we can imagine; and near him two veterans at the bottle, back to back, seemingly *set in for it* for hours to come; two of those nightly heroes, who, by frequent use, can *bravely* drink while others fail, and boast sobriety, even in the greatest act of intemperance: a striking instance of the infatuation of some men, who pride themselves in their folly and glory in their very weakness.

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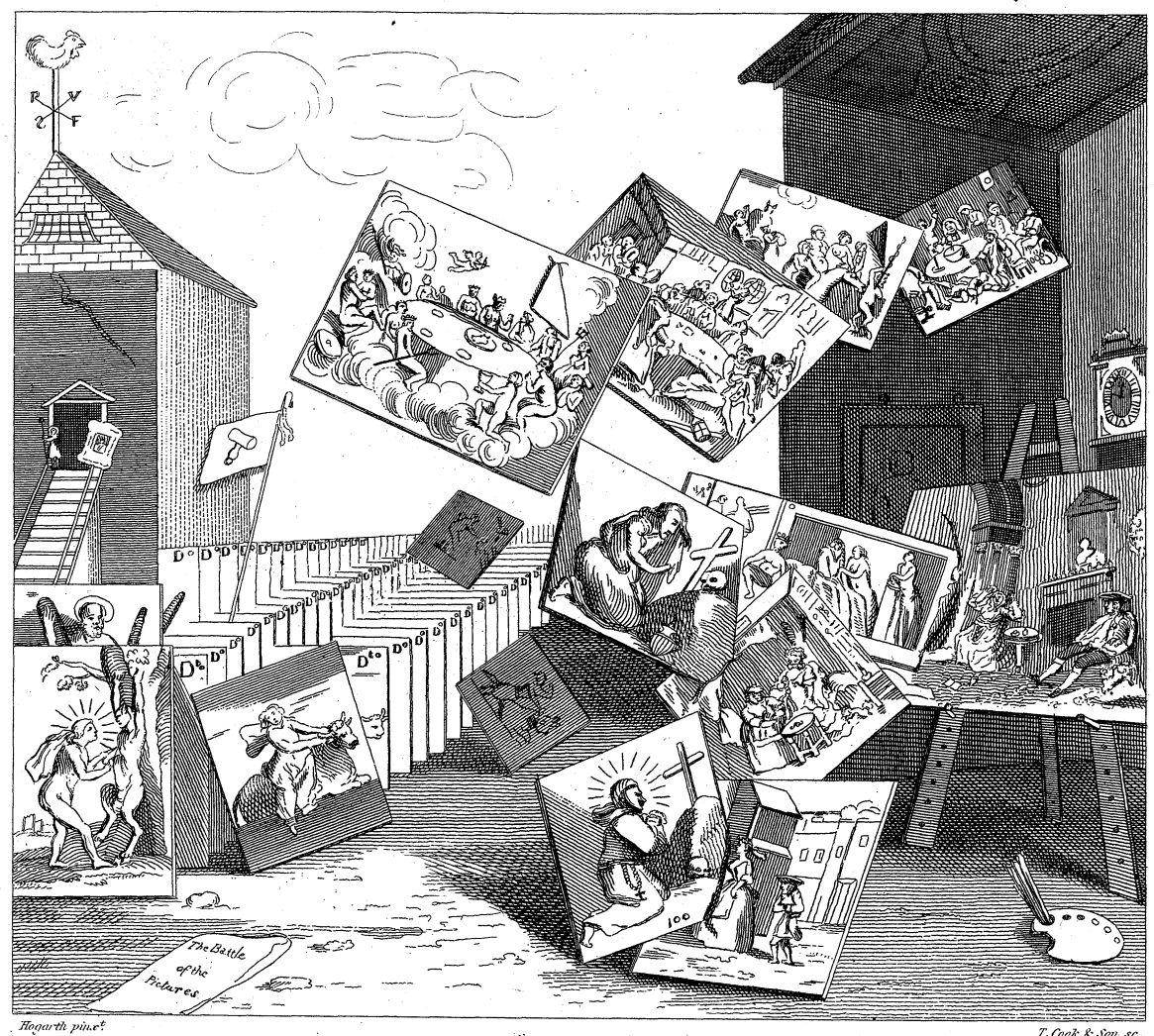

Hogarth pinxt

T. Cook & Son sc.

THE BATTLE OF THE PICTURES.

Published by Longman, Hurst, Rees, & Orme, August 1st 1808.

PROOF Bishop Printer

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THE BATTLE OF THE PICTURES.

ON this plate, which was intended as an admission ticket to bid for our artist's works at an Auction, is written, " The bearer hereof is entitled (if he thinks proper) to be a bidder for Mr. Hogarth's Pictures, which are to be sold on the last day of this month [February 1744-5]."

In one corner of this very ludicrous print, Hogarth has represented an Auction-room, on the top of which is a weather-cock, in allusion, perhaps to Cock the Auctioner. Instead of the four initials for North, East, West, and South, we have P, U, F, S, which, with a little allowance for bad spelling, must pass for puffs! At the door stands a porter, who, from the length of his staff, may be the High Constable of the old school, and Gentleman Usher to the modern connoisseurs. As an attractive show-board, we have an highly-finished Flemish head, in one of those ponderous carved and gilt frames, that give the miniatures inserted in them the appearance of a glow-worm in a gravel-pit. A catalogue and a carpet (properly enough called the flags of distress) are now the signs of a sale; but here, at the end of a long pole, we have an unfurled standard, emblazoned with that oracular talisman of an Auction-room, the fate-deciding hammer. Beneath is a picture of St. Andrew on the Cross, with an immense number of fac-similes, each inscribed *Ditto*. Apollo, who is flaying Marsyas, has no mark of a deity, except the rays which beam from his head; he is placed under a projecting branch, and we may truly say, the tree shadows what it ought to support. The coolness of poor Marsyas is perfectly philosophical; he endures torture with the apathy of a Stoic. The third tier is made up by a herd of Jupiters and Europas; of which interesting subject, as well as the foregoing, there are *Dittos*, *ad infinitum*. These invaluable *tableaus* being unquestionably painted by the great Italian masters, is a proof of their unremitting industry; their labours evade calculation! for had they acquired the polygraphic art of striking-off pictures with the facility

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that Printers roll-off copper-plates, and each of them attained the age of Methuselah, they could not have painted all that are exhibited under their names. Nothing is therefore left us to suppose but that some of these undoubted originals were painted by some of their disciples. Such are the collection of *fac similes*. The other pictures are drawn up in battle-array; we will begin with that of St. Francis, the corner of which is in a most unpropitious way driven through Hogarth's Morning. The third painting of the Harlot's Progress suffers equal degradation from a weeping Madona; while the splendid saloon of the repentant pair in Marriage-à-la-mode is broken by the Aldobrandini Marriage. Thus far is rather in favour of the Ancients; but the aërial combat has a different termination, for, by the riotous scene in the Rake's Progress, a hole is made in Titian's Feast of Olympus; and a Bacchanalian, by Rubens, shares the same fate from the Modern Midnight Conversation. Considered as so much reduced, the figures are etched with great spirit, and have strong character. In ridicule of the preference given to old pictures, he exercised not only his pencil, but his pen." See Mr. John Ireland's Illustrations.

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Hogarth pinx.t *T. Cook sculp.t*

JOSEPH PORTER ESQR OF MORTLAKE,
From a Drawing taken from the Original Picture in 1807.

Published by Longman, Hurst, Rees, & Orme, March 1st 1809.

PROOF *Bishop Printer*

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JOSEPH PORTER, ESQ.

MR. STEEVENS, in speaking of this portrait, passes the following eulogium upon it:

"One of the best portraits Hogarth ever painted is at Litchfield. It is of a gentleman with whom he was very intimate, and at whose houses at Mortlake and in Ironmonger-Lane, he spent much of his time.—Mr Joseph Porter, of London, a Hamburgh Merchant, who died April 7, 1749." Mrs. Lucy Porter, the sister of this gentleman (who was daughter of Dr. Johnson's wife, by a former husband), was in possession of this picture. It afterwards became the property of the Rev. J. P. Pearson.

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Hogarth pinx. *T. Cook sculp.*

TICKET FOR TIVERTON SCHOOL FEAST. 1740.

Published by Longman, Hurst, Rees & Orme, Oct.r 1st 1809.

~~PROOF~~ *Bishop Prater*

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TICKET TO TIVERTON SCHOOL.

THIS is one of the early productions of Hogarth, that bear no certain date; it was engraved as a Ticket for the School at Tiverton, in Devonshire. "I am informed," says Mr. Ireland, "by the Rev. Mr. Keates, the head master, that this plate was in common use, as an invitation card, to an annual dinner of the gentlemen educated at the school; and must, consequently, have produced many impressions; yet, strange! it is now become scarce, although the most diligent search has been made after it."

The building that appears in the back ground of the print, is a view of the school; which was founded in 1604, by Peter Blundell, a native of Tiverton; whose extensive liberality was not limited to this town or quarter of the island, but encouraged most of the public charities in London in his time. The school is a handsome stone edifice, one hundred and seventy feet in length, and thirty feet in width. On the west side of the garden wall runs the river Lowman: the institution and its benevolent author are thus characterized in a poem by Mr. Kiddell, a native of that town.

"Here flows the Lowman, there the dome appears,
"Whose fame increases, as increase its years:
"For Wisdom there, distilling on the heart,
"Unlocks each science, and unfolds each art:
"Thus well he knew who bade the structure rise,
"Himself long since ascended to the skies."

The figure of Minerva, introduced in the fore-ground, pointing to the building, is evidently an allusion to the following curious Latin lines, inscribed on a brass plate at the entrance to the building.

"Hospita disquirens Pallas Tritonia sedem,
"Est Blundellinæ percita amore Scholæ;
"Ascivit sedem; placuit, cupiensq; foveri,
"Hospes, ait Petrus, qui mihi fautor, eris."

The Latin motto, in the upper part of the print, "In Patriam, &c." alludes to the well-known liberality of the founder; and that on the label

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pocket, and his threatening countenance, is cautioning the landlord against imposition, idly imagining, his carrying with him the act against extortion, and his significant looks, will save him a little money on the road. Travelling in a stage coach with agreeable company, of different turns of mind, is certainly pleasant; for, there mirth is tempered with solidity, and good-humour is supported with pleasantry, so that the passengers may be considered as a little society, where harmony presides, and good-fellowship is in waiting. But now, on the other hand let us imagine six lusty people, of perverse and opposite tempers, crammed into a narrow jolting carriage, on a sultry day, with a squalling child; some pulling the windows up, others quarrelling to have them down, and all crowding for room; one wanting to stop, another ordering the coachman to go on; in short, conceive them almost smothered with dust, and sweltered with heat, scolding, fretting, stewing, with the child squalling, and you will have a just idea of the present company proceeding on their journey. On the top of this vehicle are two men, finely contrasted, an English sailor and a French footman, this inn being supposed on the Dover Road; one in high spirits, the other in low, alluding to the situations of the two nations in the year 1747. To add to the scene, we are to conceive this inn-yard in the greatest noise and confusion, from the roaring of the drunken fellow at the window, the sounding of the horn, the landlady bawling and ringing the bar-bell for her maid, whom a fellow is kissing in the passage, and the uproar among the people at the back of this plate, who are chairing a man dressed up like an infant, in swadling cloaths, with a rattle in one hand and a horn-book in the other, in ridicule of the age and incapacity of their representative.

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